HIGHER ENGLISH

F. J. RAHTZ

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HIGHER ENGLISH

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BY

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PREFACE

THE teaching of English has experienced almost a revolution in recent years: new methods are as essential in this subject as in French and German. English Classics are now published at such reasonable prices as to be well within the reach of everyone. There seems, however, a need for some book dealing in a practical way with Modern English, and offering varied exercises, without which the study of English Classics will be of little value to the average pupil. The present volume is designed to meet such requirements. It treats English, not as a foreign tongue, but as a living language ever present with us, reflecting in its idiom our national characteristics and modes of thought.

Many exercises of a novel type have been introduced; and, where possible, these, as well as the examples in the text, have been drawn from standard literature, in order that the student may, at the outset, be familiar with the very best English. Formal grammar has been reduced to a minimum; considerable attention has, however, been given to the discussion of difficulties in grammar and construction.

Primarily, this book has been written with a view to preparation for the London Matriculation and similar examinations. It should, in consequence, be a suitable book for the Upper Forms of Secondary Schools; taken in conjunction with some English Classics, it should form a satisfactory basis for a two-years' course in such a school.

I am indebted to the Senate of the University of London for kind permission to use the questions set in the years 1911-15 at the

Matriculation Examination; many of these are included as exercises and are there marked with an (M). I also desire to thank H.M. Controller of Stationery for permission to reproduce the correspondence of § 369 and Exercise v. of Chapter xxix.; and the editors of the *Daily Telegraph* and *Daily Mail* for similar permission.

The thanks of the author and publishers are due to the Joint Matriculation Board for permission to include in this edition their English papers set last year and this year respectively.

F. J. R.

October 1922

PREFACE TO THE SIXTEENTH EDITION

IN this edition further questions on Idiom and Figures of Speech, and a new set of exercises on Prose and Poetry, have been added. A table, showing the chief points in which the terminology employed differs from that recommended by the Joint Committee, is appended.

The thanks of the author and publishers are due to the Delegates of the Oxford Local Examinations, the Syndicate of the Cambridge Local Examinations, the Senate of the University of Bristol, and the Union of Educational Institutions, for kind permission to include recent examination papers.

F. J. R.

October 1923

NOTE.—The Examination Papers at the end of the book have been revised and brought up to date, and some further Exercises on Précis have been added.

1932

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HIGHER ENGLISH

Chapter I

THE ENGLISH LANGUAGE

1. LANGUAGE is the expression of thought; hence a study of English will enable us to understand, more fully than would otherwise be possible, the thoughts of the best writers of our language both in the past and in the present. Further, such a study will help us to appreciate the beauty of the expression of those thoughts. When we reflect that

> We speak the tongue which Shakspeare spoke,

when we remember that we have a literature which, in extent and continuity as well as in excellence, is second to none, we ought to come to the conclusion that, if only for this reason, the English language is worthy of careful investigation.

Yet this is not the only purpose of a study of this or indeed any language. There is that special kind of training which is acquired by a scientific research into the principles underlying the language; and there is the invaluable experience to be gained by constant practice in the employment of language in composition and similar exercises.

2. HISTORY—One of the most important parts of our work will therefore be an investigation of the vocabulary and construction of our language as it at present exists. In order to be able to comprehend this part of our subject at all adequately, it will be necessary to inquire briefly into the history of our language —its origin and subsequent modifications, and the relationship it bears to other languages.

A merely cursory study of our words shows us that most of

them resemble words in other languages; we recognise, for instance, that many of them are either exactly the same as, or very similar to, words in French, German, and other European languages; and were we to pursue the question further, we should find resemblances even to a few Asiatic languages.

Now there may have been two processes which, in the past, tended to produce such a result. Either English may have borrowed these words from the other languages; or, all those languages as well as English may have derived their fundamental words from a common original.

We find that *both* these processes have operated with regard to English.

3. ARYAN FAMILY OF LANGUAGES—Was there then, in fact, a parent of all these languages? Philologists teach us that there undoubtedly was such a parent language although it is not now in existence; it is designated **Indo-European** or **Aryan**. From it various groups of languages have sprung, the chief of which are: **Hindu** and **Persian** (forming the East Aryan subdivision): and **Keltic, Romanic, Hellenic, Slavonic**, and **Teutonic** (forming the West Aryan subdivision).

From **Keltic** come Welsh, Irish, and Manx; from **Romanic**, Latin and the Romance languages (French, Spanish, Italian, etc.); from **Hellenic**, Greek; and from **Slavonic**, Russian and Polish.

4. THE TEUTONIC GROUP requires a little further analysis. There are three main classes of languages belonging to this group:—

(1) Scandinavian, from which sprang Danish, Norwegian, Swedish, and Icelandic;

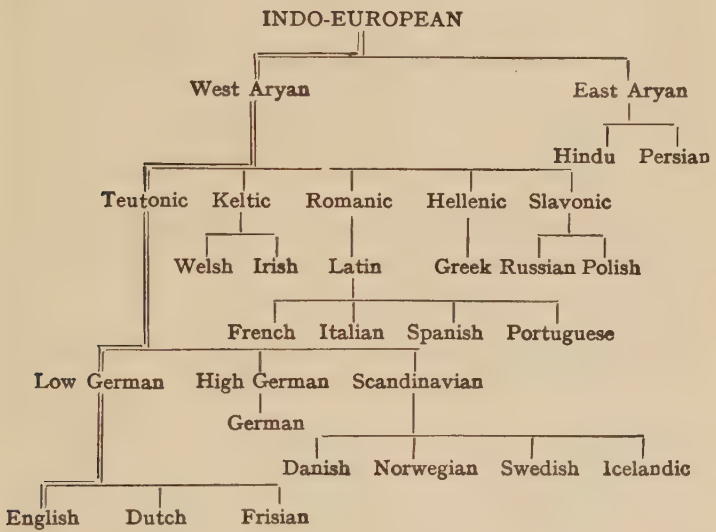
(2) High German, of which the modern representative is German;

(3) **Low German**, from which are derived **English**, Dutch, and Frisian.

5. ENGLISH—Thus we see that **English** is a member of the Low German class of languages and therefore bears the closest relationship to the other members of that class—Frisian and Dutch;

that this class, in turn, is part of a larger class or group—the Teutonic—and therefore falls into line with German and the Scandinavian languages; and that, finally, this group is one of the members of a great family of languages which includes the Latin languages, Greek, Russian, Keltic, and some few Asiatic tongues.

6. These results may be neatly exhibited in **Tabular Form**, thus :—



The double lines mark the direct descent of English from the common original. The student is recommended to master this table as it exhibits the relationship of English to the various languages—ancient and modern—in a clear and striking manner.

7. EARLY ENGLISH—When our ancestors coming from the north of Germany and Denmark arrived in this country in the fifth century, they naturally brought with them their language; and as they gradually extended their conquests and more and

more of their kindred settled here, their language became the language of our land, and it has, with modifications, occupied that position ever since.

It may be remarked that our forefathers were not all of one tribe and consequently did not speak exactly the same language, and traces of the differences still remain in the **dialects** of our present tongue. For example, the English of Yorkshire or Somerset or Norfolk differs considerably from true English—the standard of which must naturally be that of the best literature of modern times. To this the English spoken by the educated citizen of London and Dublin most nearly corresponds.

8. DIALECTS—The term English is derived from the name of one of the tribes of our ancestors—the Angles—who seem to have been the most powerful during the early years of the conquest. The collective name of **Old English** is given to the three main dialects of our forefathers. These dialects were :—

(1) **West Saxon**—the language of the South of England. This was the literary language; in it most of the extant monuments of our early prose literature were written.

(2) **Northumbrian**—the language of the North of England and South of Scotland, in which most of the poetry of Early English was written.

(3) **Mercian**—or the Midland dialect.

Curiously enough, it is from Mercian mainly and not, as might have been expected, from West Saxon, that English has been derived. This is no doubt in great measure due to three causes :—

(1) London and the surrounding districts became of greater and greater importance from the tenth century onwards, and the Mercian dialect was dominant there.

(2) The grammar of Mercian became simplified to a greater degree than that of the other dialects, and it had also appropriated a considerable number of useful foreign words. So that it had doubtless become the easiest and most useful dialect for conversation, and hence finally it formed the basis of the written language also.

(3) Chaucer, "the well of English undefiled," wrote in this dialect in its later form, and helped more than anyone else to fix it as the standard written English.

9. MODERN ENGLISH—Fundamentally, then, our language is the lineal descendant of the Old English of, we will say, the time of King Alfred; but in reality we find that our present tongue shows on the face of it a great divergence from the language of that period, both in actual **vocabulary** and in the **form** of its words.

An examination of the words of our language as found in a dictionary reveals the fact that less than half of our words can be traced to Old English sources, although in the language of every-day life more than three-quarters of the words used are of such origin. Further, we find that the **Grammar**—particularly the inflection of the various parts of speech—has been vastly simplified since the days of King Alfred. We must now inquire briefly into the cause of these discrepancies; and we shall find that it lies in the second process of development mentioned in § 2.

10. INFLUENCES ON ENGLISH—A casual examination of the words in a dictionary shows us not merely that there are certain more or less distant resemblances to words of other languages—for this might be accounted for by the common origin of all the languages—but that certain words are obviously coined from Greek and Latin, whilst others appear to be either French words or undoubtedly taken from French words. Modern English is in fact a **composite** language, and contains many elements besides those of native origin. Various influences were at various periods brought to bear upon English, and all left a greater or less trace upon it; of these the chief is **Latin**.

During no less than four periods the Latin language directly or indirectly modified the English language to a considerable extent.

11. EARLY LATIN INFLUENCES—

(1) When the Romans were in possession of Britain they added many words to the British language (now Welsh), some

few of which found their way into the language of our victorious ancestors. Some Latin terms had also been borrowed by our forefathers when they were dwelling on the Continent. Latin influence of this period survives mainly in the names of places, *e.g.* Chester, Gloucester, Winchester, and also in a few more or less military words, *e.g.* colony, port, street, mile.

(2) Owing to the **Reintroduction of Christianity** into this country by Augustine, many words, for the most part connected with the Church, but also educative words and names of foreign things, were gradually added to the language. Some of these words came originally from Greek.

Examples: altar, candle, creed, priest, clerk, school; oyster, pear, elephant, inch, purple, crown.

12. INDIRECT LATIN INFLUENCE THROUGH NORMAN-FRENCH—

(3) During the two centuries succeeding the Norman Conquest, the English language had a hard struggle for existence; it was indeed a question whether it could survive the stern opposition offered to it by the Norman-French. That it *did* survive, and to as great an extent as it did, is remarkable, and the fact can only be regarded as one more instance of the dogged perseverance of the English character. But the language that emanated from the struggle and at last received authority from King and Court as **English** was much changed, mainly, it must be confessed, to its advantage, and this chiefly in two ways:—

(*a*) English had been a highly *inflected* language, *i.e.* it had endings for gender, number, case, voice, mood, tense, and person, just as German has to this day; most of these, we find, dropped out during this period.

(*b*) A large number of Norman-French words enriched the language. These dealt chiefly with war and the Feudal System, hunting, law, and home-life.

Examples: courage, honour, noble, squire, homage, battle, chivalry, arms; chase, forest, course, venison; case, counsel, damages, judge, justice, defendant; affection, language, feast, spouse, cousin, mutton, pork, beef.

13. LATER LATIN INFLUENCE—

(4) The great impetus given to learning by the Renaissance movement of the fifteenth and sixteenth centuries caused a considerable number of Latin—as well as Greek—words to be drafted into our language, words chiefly relating to culture and science. It may be here remarked that this tendency has operated indefinitely since that period and indeed is still operating: new words are formed as required for new inventions, etc., chiefly from Latin and Greek sources. More than 2000 words have been added to the language in this manner.

14. OTHER INFLUENCES—

(*a*) Keltic—As might be expected, some Welsh words were added to the language of the conquerors; they were, however, very few. Some were also borrowed later. Examples are: knoll, lad, lass, wed, pool.

(*b*) Scandinavian—The partial conquest of England by the Danes added a few words; but as the Danish tongue was already closely related to our own (see table, § 6), the result was, in the main, rather an alteration in the form of the words than the introduction of entirely new words. Examples of new words are: they, are, skill.

(*c*) Greek—Allusion has already been made to the influence of Greek during the Renaissance and since (§ 13); and many Greek words were introduced even earlier indirectly through Latin and French.

(*d*) Miscellaneous—We have words in our language derived from almost every existing language; in particular, we have many words from Modern French, German, Italian, and Spanish. Words borrowed in recent times frequently remain unchanged in form, *e.g.* French tête-à-tête, menu, etc.

15. PERIODS OF ENGLISH — Thus the History of the English Language may be conveniently divided into three periods :—

(1) The **Old English** period, up to about 1100, when the language was comparatively **pure**, *i.e.* free from foreign elements, and when the grammar was that of a highly inflected language like German or Latin.

(2) The **Middle English** period, from 1100 to 1500, when

the language was gradually freed from inflections, the grammar simplified, and the vocabulary considerably modified and extended by Norman-French influence.

(3) The **Modern English** period, from 1500, during which the grammar has remained practically unaltered—though it has been much more definitely fixed and established—and the vocabulary has been gradually enriched by borrowings from very varied sources.

NOTE ON MODERN ENGLISH.—Words are from day to day added to our language; they are obtained chiefly in the following manner:—

(1) Foreign words borrowed directly: *e.g.* Umlaut (German); trek (Boer); brochure, ennui (French).

(2) Words coined from Greek or Latin to express new ideas in science or new terms for inventions: *e.g.* inertia, motor (Latin); telegraph, ion, allotropy, isomerism (Greek); bicycle, automobile (partly Latin, partly Greek).

(3) Words from names of men, especially great discoverers or inventors: *e.g.* galvanism, voltaic, ohm, marconigraph, tram, boycott, quixotic.

(4) Words compounded from other English words often with a specialised meaning: *e.g.* blackleg, football, toad-in-the-hole.

16. THE ALPHABET—A few remarks about the English Alphabet may not be out of place here. The 26 letters which compose the Alphabet are divided into **Vowels** and **Consonants.**

A **vowel** is a sound that can be uttered by itself. The vowels are **a, e, i, o, u.**

A **consonant** is a sound that can only be uttered in conjunction with a vowel. The consonants include the remaining letters of the alphabet with the exception of **w** and **y**, which are called **semi-vowels** (*i.e.* they can be used either as consonants or vowels). Of the letters at present forming our alphabet, **22** were in existence in Old English, and in addition there were two letters for the sound **th.** **J** and **v**, consonantal forms of **i** and **u** respectively, **q** and **z** were introduced later; and **k** was also rare in Old English.

It may be remarked that our alphabet is extremely **imperfect.**

(1) It is **Redundant.** The letter **c** is useless, as its sound may be represented by **k** and **s**; similarly **q** = **kw**, and **x** = **ks** or **gs** or **z.**

(2) It is **Defective.** There are 43 sounds in English, each of which should properly have a separate letter to denote it. As

there are but 26, some letters have to do duty for several sounds. There are, for instance, no single letters for the simple sound **ch** as in *cheek*, nor for that of **zh** as in *pleasure* (there represented falsely by **s**); the letter **a**, again, does duty for several sounds, as in f*a*te, f*a*ther, f*a*t, f*a*ll, f*a*rther.

(3) It is **Inconsistent.** The same sound is differently represented: *e.g.* in the words *e*ve, rec*ei*ve, bel*ie*ve, l*ea*ve, m*ee*t.

To remedy these imperfections, **phonetic orthography**, *i.e.* spelling according to sound, has been proposed; but without discussing the merits of such systems, it may be remarked that besides concealing, in most cases, all traces of the history of the language, any new signs would be extremely inconvenient, seeing that not only the literature of England but practically that of all Europe is written in accordance with the present system.

17. THE MERITS AND DEFECTS OF OUR LANGUAGE—We may claim for English that it possesses one quality pre-eminently, in which it excels all other languages, viz. the extent and variety of its vocabulary. No language has appropriated to its use so many words from so varied sources. Hence the language is extremely rich, and therefore very well adapted for the expression of thought of every description. Then, too, its grammar is comparatively easy; the modes of marking gender, number, case, etc., are, as will be seen later, extremely simple, owing to the almost entire absence of inflections; the construction of sentences in English is, as in French, straightforward and terse and yet capable of artistic perfection.

Having said this, we must confess that there is one great drawback to the English language—its spelling. It follows from what has been said in § 16 that this is in no small measure due to the imperfections of our alphabet; and, besides, certain words are spelt quite irregularly, *e.g.* phthisis, psalm, plough. This makes English a difficult language to the foreigner; although in other respects it is decidedly easier to learn than most languages.

Chapter II

GRAMMAR AND THE SENTENCE

18. GRAMMAR consists of a logical statement and explanation of the rules and principles which govern our language at the present time.

If we were to invent a new language we should probably begin with the creation of certain fundamental and important words. But before we had proceeded far, it would be necessary to formulate certain rules which should govern both the construction of the language and the formation of secondary or derived words.

It would be our aim to make these rules as simple and of as general application as possible; and we should take care as we proceeded further in the development of the language that all words and constructions strictly conformed thereto.

But in the case of a language already in existence like English, Grammar comes not before the language, but **after** it. Such creation of Grammar as that described above is impossible; we have to take the language **as we find it**, and our grammatical rules must be drawn up in accordance with the employment of the language by the best modern writers.

19. METHOD OF GRAMMAR—Thus English Grammar is necessarily an **Inductive Science**. The material on which the student of Grammar has to work is the language as spoken and written; his task is to examine as many and as varied specimens as possible, and from these to try and discover the general laws underlying the language.

And when such laws — constituting the **Grammar** of the Language—are definitely formulated, they serve at least two useful purposes:—

(1) They teach us what is correct and what is incorrect in the

language, and hence help us to speak and write correctly and without ambiguity.

(2) They aid in the preservation of the language in its present settled form and check any influences which may tend to degrade it, such as slang or Americanisms.

20. DIVISIONS OF GRAMMAR—Grammar includes in its treatment :—

(1) **Accidence,** which deals with the classification of words and an examination of their forms and the changes in those forms for various purposes.

(2) **Syntax,** which consists of a methodical summation of the rules and principles governing the construction and arrangement of words in sentences, and an enquiry into the relationship of the words in such sentences.

(3) **Orthography** and **Orthoepy,** which deal with the correct spelling and pronunciation of words. On this part of the subject we shall only be able to touch incidentally.

It is difficult and not always desirable to draw a hard and fast line between these divisions of Grammar—particularly the first two—for both syntax and accidence of a part of speech may often be best treated together. The use of words in composition, in fact, helps to illustrate their form and to explain their classification ; and frequently it also explains their spelling.

21. THE SENTENCE—It is one of the prerogatives of the human race that individuals can utter their ideas to others by means of **speech.** By a further development of civilisation, they are enabled to explain their thoughts intelligibly not only in this manner but also by a system of written signs, provided such signs are understood by all to whom they are presented.

When we speak or when we write our thoughts are expressed by means of **sentences** rather than by separate words. In dealing with Grammar then, our first aim must be to understand clearly what this instrument of human thought—the sentence—really is. **A Sentence** may be defined as the expression of a single thought.

22. PARTS OF A SENTENCE—We find that there are two main elements present in a sentence :—

(1) Words denoting what we are talking or writing about—the **Subject.**

(2) Words denoting what we say about the thing under discussion—the **Predicate.**

Logically, then, every sentence falls naturally into its two components—the Subject and the Predicate; and for the present we shall keep to these two main divisions.

23. THE SIMPLE SENTENCE—When a sentence contains only one simple statement, without any subsidiary remarks, it is called a **Simple Sentence.**

It may be the expression of:—

(1) An assertion: (*a*) Man walks.
(*b*) They have not gone.

(2) A question: (*a*) Has he spoken?
(*b*) Have they not replied?

(3) A command: (*a*) Go!
(*b*) Do not obey!

(4) An exclamation: (*a*) Long live the king!
(*b*) May those men never want bread!

If we examine these sentences we shall easily be able to perceive the two logical elements mentioned in the last paragraph.

Take the first sentence: *Man walks.*

We ask ourselves: What statement are we making? The answer is that some person or thing *walks.* The word *walks* is therefore the *Predicate* of the sentence. Further we ask: About whom or what is this statement made? The answer is that it is *man* who walks. *Man* is therefore the Subject of the sentence.

Again in the last sentence: *May those men never want bread!* if we ask the same questions we see:—

(1) That we are talking about *those men* (Subject).

(2) That we are wishing that they *may never want bread* (Predicate).

24. LOGICAL ANALYSIS—TABULAR FORM—The other sentences may on the same principle be subdivided thus:—

No. of Sentence	Subject	Predicate
1*b*	They	have not gone
2*a*	He	has spoken
2*b*	They	have not replied
3*a*	—	go
3*b*	—	do not obey
4*a*	The king	live long

25. NOTES ON THE ABOVE ANALYSIS—(1) With reference to sentences 3*a* and 3*b* expressing *command*, it will be noticed that the Subject column is left blank. The words *thou* or *you* are, of course, understood in such sentences and may be supplied within brackets by the student.

(2) In sentences 2*a* and 2*b* denoting a question, we see that the analysis is exactly the same as if the sentence were affirmative: thus *Has he spoken?* is analysed just as *He has spoken.*

(3) In most sentences it will be observed that the Subject precedes the Predicate; this is usually the case in English. There are, however, exceptions, one of which is exemplified in sentence 4*a*, *Long live the King!*; whilst in 2*a* and 2*b* we find the Subject between two parts of the Predicate.

26. FURTHER EXAMPLES—We shall now give two rather more complicated illustrations of the simple sentence. In these, several words form the Subject and several the Predicate; the rule to be observed is that in analysing them all words connected with the main idea of the Subject or of the Predicate must be placed respectively with each.

(*a*) *The soldiers in the town were unable to obtain the necessary provisions in time.* Using the tests of § 23 we see that:—

(1) We are talking about—*the soldiers in the town.*

(2) We are saying concerning them that they—*were unable to obtain the necessary provisions in time.*

(*b*) *This man, admired by the whole nation, eventually died a martyr to his cause.* On reflection we shall perceive:—

(1) That whilst the main subject is *this man*, the words *admired by the whole nation* are closely bound up with *this man;*

consequently the subject is: *This man admired by the whole nation.*

(2) In a similar manner, the Predicate consists of the words: *eventually died a martyr to his cause.*

27. PARTS OF SPEECH—Before we proceed any further with the subject of analysis of sentences, it will be necessary to investigate the classification of words into **Parts of Speech**, as they are called. We shall then be in a position to judge of what kind of words the Subject and Predicate consist, and to subdivide them grammatically. This classification, accordingly, forms the subject of our next chapter.

The student should note that the elementary analysis of a sentence which has at present been given is **logical** rather than **grammatical**; although as grammar is itself logical, grammatical analysis, of which we shall shortly treat, will essentially follow the principles laid down up to the present, and will seek to amplify and extend them.

EXERCISES ON CHAPTER II.

1. What is meant by Grammar? Explain its chief subdivisions.
2. In what way should the subject of the Grammar of a modern language be approached?
3. What is meant by a sentence? What different forms of thought may a simple sentence express?
4. Analyse logically into Subject and Predicate:—
   (1) The men were laughing.
   (2) We are seven.
   (3) Do not go yet.
   (4) May I be there to see!
   (5) Give me that money.
   (6) Have they asked him that question?
   (7) They all decided to leave the country.
   (8) A bird in the hand is worth two in the bush.
   (9) A penny saved is a penny gained.
   (10) Most of our friends agree with us.
   (11) An honest tale speeds best.
   (12) A thing of beauty is a joy for ever.

Chapter III

THE PARTS OF SPEECH

28. PARTS OF SPEECH are classes into which words are divided according to their use in speech or writing. There are **eight** Parts of Speech: Noun, Verb, Pronoun, Adjective, Adverb, Preposition, Conjunction, and Interjection.

29. THE NOUN—We have already referred (§ 22) to the fact that when man speaks he says something concerning some person or thing. His natural desire is to give **Names** to the objects he sees around him, whether they be animate or inanimate; and once fixed, each name remains applicable only to one particular object or to others like it. One object he calls *tree*, another *river*, a third *John*. Words like these which are names, we call **Nouns**. [Lat. *nomen* = name.]

Note.—The term *Object* is, for the present, used to include Persons, Places, Things, and Qualities. In later chapters, the same term is employed in a different sense for the object of a Verb; but no ambiguity is likely to result from its present application.

30. THE VERB—Then, again, man uses words for what he says concerning objects: he says that they *walk*, *move*, *shine*, *fall*. Words employed for this purpose are generally the most important words in the sentence: hence they are called **Verbs**. [Lat. *verbum* = word.]

31. FUNDAMENTAL PARTS OF SPEECH—With these two kinds of words we could express our ideas, though it is true that with these alone conversation would be very difficult indeed; we should be obliged to repeat ourselves over and over again, and even then fail to make our meaning clear. It will be explained presently how, in order to avoid these difficulties, other Parts of Speech are employed; the point here to be emphasised

is that man *could* manage, and probably *did* manage with these in primitive times. The Noun and the Verb are therefore designated the **Essential** or **Fundamental** Parts of Speech. It is an open question as to which of the two originated first in primitive times; according to our mode of thought, at all events, both seem to be absolutely *necessary* to any language, whilst other parts seem to be merely *convenient.*

A combination of these two Parts of Speech constitutes the simplest form of a sentence: *e.g. John walks; rivers flow; trees fall.* Here the logical Subject and Predicate are represented in their simplest forms as *Noun* and *Verb* respectively.

32. THE PRONOUN—To avoid the constant repetition of the same names in ordinary conversation, small words are employed instead of those names when they have once been mentioned, or are understood by those concerned without being mentioned. Such words stand in the place of Nouns, and are therefore called **Pronouns.** [Lat. *pro* = in the place of.]

Consider this sentence:—

"Mrs Jones met the gentleman *who* dined with *her* yesterday; and as soon as *she* recognised *him*, *she* spoke to *him. She* did *this* on the impulse of the moment."

Here the words in italics are Pronouns of various kinds. Without these we should be obliged to say:—

"Mrs Jones met the gentleman—*the gentleman* dined with *Mrs Jones* yesterday—and as soon as *Mrs Jones* recognised *the gentleman*, *Mrs Jones* spoke to the *gentleman. Mrs Jones spoke to the gentleman* on the impulse of the moment."

The simplicity and economy of the first sentence as compared with the second are obvious.

The most commonly used Pronouns are those which are called Personal, viz.: I, thou, he, she, it, we, you, they. (§ 121.)

33. THE ADJECTIVE—A name being assigned to a certain class of objects, the members of which resemble each other in certain characteristics (*e.g. man*), it becomes necessary to add words to distinguish one individual of the class from another, or to describe a particular specimen more fully. Thus *men* may be

divided into *tall* men and *short* men; into *fair* men and *dark* men; into *stupid* men and *clever* men; and so forth.

Words added to Nouns for this purpose, viz. to describe further or to discriminate the objects named are termed **Adjectives.** [Lat. *adjectivum* = added to.]

It should be noted that in thus adding Adjectives we affect the meaning in two ways:—

(1) We **describe** the object **more fully** or **increase the intension.** The word *man* implies a being having certain well-known characteristics; but when we speak of a *short dark man* we are describing our object much more fully by adding two more qualities.

(2) At the same time we **limit** its application or **decrease the extension.** The word *man* applies to the enormous number of beings denoted by that name; whereas the words *short dark man* apply to a comparatively small number of those beings.

34. THE ADVERB—As the Adjective is thus used to qualify a *Noun* or *Pronoun*, so we need words to qualify *other Parts of Speech*, particularly the Verb. Thus when we say: "The man walks," the verb *walks* applies to a certain well-known action performed by man. If, however, we want to express something about the walking of a particular man we may say that he walks *quickly* or *slowly*; or he walks *often* or *here*. Words thus added to Verbs (and other Parts of Speech) to extend their meaning are termed **Adverbs.** The remarks made with reference to increase of intension and decrease of extension by Adjectives (§ 33) are equally applicable to Adverbs.

35. THE PREPOSITION—To indicate the relationship between two *objects* which are connected in some way, we use yet another Part of Speech. For instance, we see before us a book and a table, and we want to express some connection between them. We say accordingly: the book is *on* the table, the book is *under* the table, or the book is *near* the table. Words thus placed before a Noun to indicate the relationship which the object named bears to some other object, are termed **Prepositions.** [Lat. *praepositum* = placed in front of.]

36. THE CONJUNCTION—In the same way we employ a

class of words to indicate the relationship between two *thoughts*, and hence to connect two sentences—the expression of those thoughts—with each other. Thus we say: He arrived *but* was too late; he went out *and* soon returned.

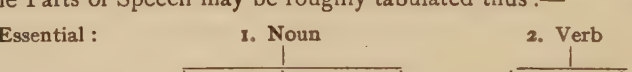
Words which thus join sentences together are termed **Conjunctions**. [Lat. *conjunctio* = a joining together.]

NOTE.—It must be observed that Conjunctions also connect *words* as well as *sentences*, *e.g.* the man *and* the woman came; his house stands between the church *and* the school.

37. THE INTERJECTION—Lastly, there are certain exclamatory words in our language such as: *alas! oh! ah!* which are called **Interjections**. [Lat. *interjectum* = thrown among.]

Strictly speaking, these words are not *Parts of Speech* at all, for they are only a noisy utterance like the cry of an animal; they do not, in fact, represent any **thought** at all, as do other Parts of Speech, but are rather the expression of **feeling** or **emotion**. They have been called "the miserable refuge of the speechless." Yet, as they are actually **words** and are written down as part of our language, it seems best to class them as a Part of Speech.

38. TABULAR FORM OF THE PARTS OF SPEECH—The Parts of Speech may be roughly tabulated thus:—



Such a form roughly indicates the development of the Parts of Speech from the two fundamental parts. It must be remembered, however (as will be further illustrated later on), that a Preposition now joins not only Nouns but also other Parts of Speech together, and that an Adverb modifies other Parts of Speech than Verbs, though these are their main functions.

39. DISCRIMINATION OF THE PARTS OF SPEECH—It is frequently impossible to determine what Part of Speech a word is, when it is isolated. As has been previously mentioned, it is the **sentence** which is the expression of human thought, and

it is from this that we must work. This is especially necessary in the discrimination of the Parts of Speech, for in English more than in any other language the same word may represent different Parts of Speech, according to its use in the sentence. For instance, we may have the sentences :—

(1) *Black* is a colour.
(2) A *black* man was present.
(3) *Black* my boots at once!

In the first instance, *black* is the name of something, and is therefore a **Noun**; in the second, it describes *man*, and is thus an **Adjective**; in the third, it gives a command, and is therefore a **Verb**.

40. ELEMENTARY PARSING—The process of assigning various words to their classes, *i.e.* picking out the words and stating the Part of Speech of each, is an elementary form of **Parsing**.

In learning to do this, the student should ask himself the questions :—

(1) Which words in the given sentences *say something about* an object? These will be Verbs; they generally denote an action or state of existence.

(2) Which words are *names*? These will be Nouns. It may be noted that the Adjectives *a* or *the* can generally be mentally supplied before Nouns, if not already present.

(3) Which words *stand in the place of a Noun*? These will be Pronouns; they are usually very short words.

(4) Which words are used *with* a Noun to *describe* it in some way? These will be Adjectives.

(5) Which words are used with a Verb to *modify* its meaning? These will be Adverbs; they tell us when, why, where, or how concerning the Verb.

(6) Which words *join a Noun* to some other word? These will *generally* be Prepositions; they usually precede the Noun.

(7) Which words *join Sentences*? These will be Conjunctions.

(8) Which words appear to express *no thought* but rather a *feeling*? These will be Interjections; they are usually followed by an exclamation mark (!).

41. EXAMPLE OF ELEMENTARY PARSING—Take the sentence: *The head of the firm immediately asked the poor man whether he would accept the small salary.*

The words *asked*, *would accept* make statements: they are Verbs.

Head, *firm*, *man*, *salary* are names of objects: they are Nouns.

He stands for *poor man*, and is thus a Pronoun.

The poor and *small* describe *man* and *salary* respectively: they are Adjectives.

Immediately tells us something about the *asking*, viz. *when* it was done: it is therefore an Adverb.

Whether joins the sentences "The head . . . man" and "he . . . salary": it is thus a Conjunction.

Of connects *the firm* with *the head*, and is thus a Preposition.

EXERCISES ON CHAPTER III.

1. What are Parts of Speech? Which are essential? Explain briefly their origin.
2. Discuss the advantages gained by the employment of the Pronoun and the Adjective in a language.
3. What are Prepositions and Conjunctions? Explain what functions they perform in the language.
4. Write sentences containing the following words, and state what Parts of Speech they are in your sentences: *in*, *pen*, *long*, *stand*, *good*, *now*, *if*, *ship*.
5. Form sentences showing each of the words *light* and *fast* as three different parts of speech; and each of the words *hope*, *doubt*, *fleet*, *iron* as two different parts.
6. Name the Parts of Speech of each word in the following sentences:—
   (1) Our pleasant Willy ah! is dead of late.
   (2) 'Tis better to have loved and lost than never to have loved at all.
   (3) They soon agreed to the conditions he proposed.
   (4) Fine feathers make fine birds.
   (5) I hope that you understand the meaning of this chapter.
7. Name the Parts of Speech of each word in Question 4 of Chapter ii.
8. Classify the words in the following passage according to the parts of speech they are used for in it:—

> Lo! here the gentle lark, *weary* of rest,
> From his moist cabinet mounts *up* on *high*,
> And wakes the morning, from whose *silver* breast
> The sun ariseth *in* his majesty.

Show that the words printed in italics in these lines can be used for other Parts of Speech besides those they represent here.

Chapter IV

ANALYSIS OF THE SIMPLE SENTENCE

42. ANALYSIS OF SENTENCES, *i.e.* their subdivision into various parts, forms an important part of our study of English, and rightly so. For, in the first place, it is an excellent exercise for the mind; it teaches us to be critical and logical, and compels us to use our reasoning faculties at every point. Further, Analysis, like Parsing, with which it is closely connected, is the handmaid of Grammar proper. By its means we may discover for ourselves the mutual relations of the various elements of sentences, and this should lead to a clear conception of the importance and correctness of every word we speak or write. With such a knowledge of English we are largely concerned.

43. Before passing on to a more detailed examination of each Part of Speech, we shall therefore deal with this important subject of Analysis. It has already been shown that the Simple Sentence is capable of Logical Analysis into two parts—Subject and Predicate.

We shall now inquire of what each of these divisions may consist, and shall then proceed to develop our Analysis one stage further.

44. THE SUBJECT consists of a **Noun** or its **Equivalent.** The latter may be:—

(1) A Pronoun: *e.g. He* runs.

(2) An Adjective and a Noun: *e.g. The wise man* acts thus.

(3) An Infinitive or Gerund: *e.g. To obey* is better than sacrifice.

(4) A Phrase (see § 48): *e.g. Early to bed* is a good maxim.

45. THE PREDICATE is the part of a sentence which is absolutely essential. A sentence may occur without a Subject, *e.g. Go away!* or *Let him come to me!* although the Subject is in

such cases always implied or understood. There *are* instances in which a sentence exists without a Predicate (§ 190); but in such cases it can always be readily supplied. The main part of the Predicate must always be a **Finite Verb.** No other Parts of Speech can take its place. Concerning this term a few words of explanation are necessary.

46. THE FINITE VERB—The word Finite means *limited* or *bounded* as contrasted with *Infinite*—unlimited, unbounded.

A *Finite* Verb is one which makes a definite statement which may be (see § 23) an Assertion, Question, Command, or Exclamation. It is called Finite because it is limited with regard to *person* and *number*; thus, the Finite Verb *wishes* can only refer to *he* or *she* (the 3rd person, singular number).

An *Infinite* Verb, on the other hand, refers to no definite Subject at all and consequently has no number or person. It includes three parts of the Verb:—

(1) The Infinitive Mood: *e.g.* to err, to have decided, to be forgiven. It can in most cases be recognised by being preceded by the Preposition *to.*

(2) The Participles, Present and Past: *e.g.* admiring, forgiven. These usually end in *-ing* and *-d* or *-n* respectively.

(3) The Gerund: *e.g.* reading. It always ends in *-ing.*

47. It is most important for the student to grasp the fact that **none** of the **infinite** parts of the Verb are sufficient by themselves to form the Predicate of a Sentence because they do not make a statement, or, in other words, do not tell us anything. *E.g.* "Admiring pictures . . ." tells us nothing by itself; we naturally expect some statement to follow such as: " . . . shows good taste." This addition contains a *Finite Verb: shows.*

48. THE PHRASE—A group of words which does not contain a Finite Verb, and which therefore does not form a sentence, is called a **Phrase.** Phrases may be classified according as they are equivalent to:—

(1) A Noun: *e.g. What to do next* was the question.

(2) An Adjective: *e.g.* A bird *in the hand* is worth two *in the bush.*

(3) An Adverb: *e.g. His business being done*, he returned.

49. COMPLETION OF THE PREDICATE—A simple sentence contains **only one** Finite Verb; this Verb may, however, consist of several words, *e.g.* We *were being entertained.* Besides the Verb, the Predicate may contain other words requisite to complete the meaning of the sentence. These may be:—

(1) An Object; (2) A Complement; (3) An Extension.

50. THE OBJECT—If someone says: "He had . . ." or "He hit . . ." we naturally wait for a conclusion to the sentence; he had *something* (*e.g.* money, a book): he hit *somebody* or *something* (*e.g.* the boy or the table). Verbs which thus require a Noun or its equivalent to complete their sense are called **Transitive**, because the action implied by the Verb *passes over* to the person or thing denoted by the Noun following [Lat. *transitum* = passed over]; and the latter is called the **Object** to the Verb.

When, however, someone says: "He laughed" or "He slept," we do not wait for any conclusion, because none is necessary: the statements made are complete in themselves. Verbs which thus require no Object are termed **Intransitive.**

51. THE COMPLEMENT—There are also Verbs which, although they do not require an Object as above defined, yet do require some word or phrase to complete their sense.

Thus if we say: "He was . . ." or "He seems . . ." some other words are evidently necessary to make sense; thus we might say: "He was *happy*" or "he was *king*" or "he seems *unhappy*."

The words which are added to such a Verb are called the **Complement** of the Verb. It should be noticed that there is a fundamental difference between an Object and a Complement. In the sentence: He hit *the boy*, the words *the boy* (object) necessarily refer to a *different* person from the word *he* (subject); whereas in the sentence: He was king, the words *he* and *king* refer to the *same* person. There are one or two exceptions to this statement, *e.g.* "He hit *himself*" (object) and "I am glad that I am not *you*" (complement); but the explanation of such exceptions is obvious.

52. THE EXTENSION OF THE PREDICATE consists of an Adverb or Adverbial Phrase which modifies the meaning of the Verb. Thus we say: "He laughs" and then proceed to describe this laughter more fully; thus we may mention *how*, *when*, *where*, or *why* he laughs, *e.g.*

He laughs *loudly* (manner).
He laughs *all day* (time).
He laughs *in school* (place).
He laughs *at the joke* (reason).

53. ANALYSIS—Our primary logical division of a sentence into Subject and Predicate may now be further developed; we shall henceforth analyse a Simple Sentence into:—

1. Subject.
2. Verb (and Complement, if any).
3. Object, if any.
4. Extension of the Predicate, if any.

For brevity we shall name these divisions **Subject, Predicate, Object,** and **Extension.**

54. EXAMPLES OF ANALYSIS—

(*a*) *The men saw our friends clearly.*

We must first find the **Verb.** This is easily seen to be: *saw.* Next, we ask *who* saw? Answer: *the men* saw. *The men* is therefore the **Subject.**

Then we put the further question: *whom* or *what* was it that the men saw? Answer: the men saw *our friends* (**Object**).

Lastly, what does the word *clearly* tell us? It evidently says something concerning the Verb *saw*, viz. *how* the men saw our friends. *Clearly* is therefore an **Extension** of Manner.

(*b*) *During this period the beloved king was insane.*

Using the same tests we pick out *was* as the Verb, and *the beloved king* as the Subject of the Sentence.

What part of the Sentence is the word *insane*? It is *not* the Object, because it refers to the same person as *king*; it completes the sense of *was* (part of the verb *to be*) and is therefore the **Complement.** Lastly, the words *during this period* tell us *when* the king was insane, and therefore form an **Extension** of Time.

55. We append a few **Specimens of Analysis** in **Tabular Form.** For the sake of clearness, the Tabular form is recommended at this elementary stage of Analysis.

Sentences : **A.** I pause for a reply.
B. Send him away at once !
C. A new broom sweeps clean.
D. The young man showed great ability in his work.
E. Among the blind the one-eyed man is a king.
F. Antony praised Brutus, the noblest of them all.

Sentence	Subject	Predicate	Object	Extension
A	I	pause	—	for a reply
B	[You]	send	him	(1) away (2) at once
C	A new broom	sweeps	—	clean
D	The young man	showed	great ability	in his work
E	The one-eyed man	is a king	—	among the blind
F	Antony	praised	Brutus, the noblest of them all	—

56. We have preferred to postpone the consideration of certain difficulties in the Analysis of a Simple Sentence to a later chapter on Analysis (Chap. xiii.), because at the present stage they would only perplex the beginner. Their solution will be much more easily understood after a study of the intervening chapters. The examples for Analysis given at the end of this chapter are therefore for the most part of an elementary character.

EXERCISES ON CHAPTER IV.

1. In what manner may the Predicate of a sentence be completed ? Give examples.
2. What may form the Subject or Object of a sentence ? Give instances.
3. Explain the difference between a Finite and an Infinite Verb. Pick out all the Infinite Verbs in this set of questions.
4. Distinguish a Phrase from a Sentence. Give examples of various kinds of Phrases.
5. Analyse :—
   (1) His name was handed down to posterity.
   (2) We have seen his star in the east.
   (3) The army, having no hope of victory, surrendered.

(4) The enthusiastic audience cheered him.
(5) No man can serve two masters.
(6) The Yorkist leader plucked a white rose from the tree.
(7) Why did not the famous general lead his army to victory ?
(8) Full many a flower is born to blush unseen.
(9) The lion, king of the beasts, was very ill.
(10) Are they expecting their old friend to-day ?
(11) Close on the hounds the hunter came
To cheer them on the vanished game.
(12) England, with all thy faults I love thee still.
(13) We buried him darkly at dead of night.
(14) Once more he stepped into the street.
(15) The curfew tolls the knell of parting day.
(16) The Duke of York so dread
The eager vaward led.
(17) Yet one man for one moment
Stood out before the crowd.
(18) The fisher left his skiff to rock on Tamar's glittering waves.
(19) The dog and man at first were friends.
(20) Be a hero in the strife !
(21) The leaf has perished in the green.
(22) The sports of children satisfy the child.
(23) Praise undeserved is scandal in disguise.
(24) Music hath charms to soothe the savage breast.
(25) How charming is divine philosophy !
(26) Our acts our angels are, or good or ill.
(27) Things ill-got had ever bad success.
(28) To him the mighty mother did unveil
Her awful face.
(29) The lady strange made answer meet.
(30) At the first plunge the horse sank low.
(31) The burning stars of the abyss were hurled
Into the depths of heaven.
(32) Before their eyes the wizard lay.
(33) On thee too fondly did my memory hang.
(34) Sadness on the soul of Ida fell.
(35) I bring fresh showers for the thirsting flowers
From the seas and the streams.

6. Analyse, and state the Parts of Speech of the words in *italics* :—
(1) God prosper *long* our *noble* king,
Our lives and safeties all !
(2) *So work* the honey-bees.
(3) The *unwearied* sun from day *to* day
Does his Creator's power display.
(4) Thy cities shall with *commerce* shine.
(5) In gallant *trim* the *gilded* vessel goes.
(6) A *barking* sound the shepherd hears.
(7) *Out of* the sea came *he* !
(8) The ship is sinking *beneath* the tide.
(9) The *spirits* of your fathers
Shall start from every wave !
(10) And *must* thy *lyre*, so long *divine*,
Degenerate *into* hands like mine ?

(11) Fear no *more* the heat of the sun
Nor the winter's furious rages.
(12) An exile from *home splendour* dazzles in vain.
(13) The sea, the blue lone sea hath *one*.
(14) Seek'st *thou* the plashy brink
Of weedy lake, or marge of river *wide* ?
(15) *There* she weaves by night and day
A magic web *with* colours gay.

Further examples for practice will be found at the end of Chapter xiii.

Chapter V

NOUNS

57. A NOUN is the **Name** of any object of our thoughts. Thus Nouns are the names of—

(1) Persons: *e.g.* John, Smith.
(2) Sets of people: *e.g.* crowd, jury.
(3) Places: *e.g.* London, England.
(4) Things: *e.g.* book, stone, town.
(5) Materials: *e.g.* gold, leather, oxygen.
(6) Qualities: *e.g.* beauty, mercy, colour.
(7) Actions: *e.g.* walking, riding, expansion.
(8) States of existence: *e.g.* sickness, health.

58. CLASSIFICATION—Nouns may be classified in various ways; for clearness and consistency we prefer the following divisions:—

I. Concrete { 1. Proper. 2. Common.
II. Abstract.

A Concrete Noun is the name of some object which has an actual existence whether we are thinking about it or not: *e.g.* John, man, tree, air, crowd. Sets 1-5 of the Nouns in § 57 are all Concrete Nouns.

An Abstract Noun is the name of something which has no actual existence of itself but is only a conception of the mind: *e.g.* beauty, holiness, hardness, health. Thus we know that a flower, a landscape, a face, a picture are all *beautiful* in different ways, and hence we form a *conception* of some quality underlying all these concrete examples; to this quality we give the name of *beauty*. Sets 6-8 of the Nouns in § 57 are Abstract Nouns.

59. PROPER NOUNS—We give names to particular or individual objects as distinguished from the name of a class of objects. The Noun employed as the special name of an object —its **own** name—is called a **Proper Noun**. [Lat. *proprium* = own, belonging to.] Such Nouns almost always refer to Persons or Places, and it is customary to distinguish them by an initial **Capital** Letter.

Examples: John, Smith, Jupiter; London, Nile, Italy.

NOTE.—It may be remarked here that although *John*, for instance, is the name of many individuals, yet when we think or speak of *John* it is not in connection with all who bear that name, but of *one* particular individual: *i.e.* the name *John* does not include the general characteristics of a set of men named John, but solely those of the man of whom we are thinking. *John* is therefore a *Proper Noun.*

60. COMMON NOUNS—Similarly names are given, as has been said, to classes of objects, and these serve to denote the general characteristics of the various members of those classes.

Thus the word *man* denotes not one particular individual, but any specimen of the beings who have the qualities commonly attributed to man. Since a Noun employed for this purpose is *general* in its application, it is called a **Common Noun.**

Examples: boat, man, school, word, town, foot.

61. There are three **Special Kinds** of **Common Nouns** of which mention must be made:—

(1) **Collective Nouns**—names given to a group of objects when considered as **a whole**. Examples: crowd, jury, committee, flock, crew. We say: "*The crowd was* noisy," "*The committee has* passed the resolution," the singular Verbs showing that we regard *the crowd*, *the committee*, as one object.

(2) **Nouns of Multitude**—the same words used **distributively.** In this case our minds are concentrated *not* on the whole but on the **separate parts** of the object. Thus we say: "*The crowd were expressing their* opinions freely," "*The jury do* not *all agree* with the judge."

(3) **Nouns of Material**—names expressing the substance or matter of which an object is made.

Examples: cloth, gold, leather, air.

62. PROPER NOUNS USED AS COMMON, and vice versa—

(*a*) When an object has some special characteristic, we sometimes apply the Proper Noun which is its name to other objects of a similar nature. It then becomes practically a *Common Noun.* Thus we might call a great discoverer "the Columbus of the twentieth century"; or we might speak of someone as "a Solomon," or "a Samson," or "a Venus," if they possessed great wisdom, strength, or beauty. This usage is frequently found in poetry, *e.g.*

> Here was a *Cæsar*; when comes such another?
> A *Daniel* come to judgment!
> The Black Prince, that young *Mars* of men.

The Proper Noun *Cæsar* became the *title* of the Roman Emperors and hence passed into a Common Noun; whence the words Czar and Kaiser. Note that the initial Capital Letter is retained in such cases.

(*b*) Conversely, if one specimen of a class becomes extremely important to our minds, the common name of the class comes at length to signify that specimen only, and it consequently becomes a *Proper Noun.*

Examples: *The Tower* (meaning the Tower of London; *The City* (referring to a certain part of London); *The Lord* (speaking of God). A child uses *Father* with reference to *his own* father. Note that in such cases the Noun takes an initial Capital.

63. ABSTRACT NOUNS USED AS CONCRETE (Proper and Common)—

(*a*) Sometimes an Abstract Quality is personified: its name then becomes a *Proper Noun, e.g.* His *Majesty* the King, His *Honour;* also in:—

> She sat like *Patience* on a monument.
> *Wisdom* is justified of her children.
> *Peace* hath her victories.

(*b*) Or an Abstract Quality may be applied to a class of objects which it especially suits; its name then becomes a *Common Noun, e.g.* a youth (=a man having the qualities of youth); similarly, a justice (of the peace), the nobility (=nobles).

The reverse process—a Concrete Noun becoming Abstract—is

very rare, owing to the ease with which an Abstract Noun may be formed from a Concrete, *e.g.* manliness or manhood from man; darkness from dark; slavery from slave.

NOTE.—It is sometimes difficult to decide whether a Noun is Abstract or Concrete. In addition to what has been said above, a useful test is: can the Noun in the sense in which it is used be pluralised? If so, it has become a Common Noun: for Abstract Nouns have no plural (§ 73). *E.g.* The *beauties* (=the beautiful things) of Nature, our *sins* (=acts of sinful nature); both these are Common Nouns.

64. Nouns and Pronouns are changed either in form or in use to indicate differences in **Gender, Number,** and **Case.**

65. GENDER is a grammatical distinction or method of classification of Nouns and Pronouns. In the majority of languages the Gender (Masculine, Feminine, and Neuter) is quite artificial: it is based on the **form** of the words—particularly their endings—rather than on their meaning. Thus *spoon*, *fork*, and *knife*, are respectively Masculine, Feminine, and Neuter in German; *year* Masculine, *table* Feminine, *war* Neuter in Latin; *book* Masculine, *pen* Feminine in French. But in English, the Gender of a word, as a rule, corresponds with the **sex** of the object denoted. Thus names denoting Males are of the **Masculine** Gender, and those denoting Females of the **Feminine** Gender; whilst those denoting inanimate objects are of the **Neuter** Gender. The Neuter Gender is, strictly speaking, not a Gender at all in English, since it merely includes words which fall under neither the Masculine nor the Feminine Classes, and thus really comprises words which possess no Gender at all. [Lat. *neuter* = neither.] A fourth Gender is generally mentioned as existing in English. This is **Common** Gender, which is applicable to Nouns which may denote either male or female beings, and which may, therefore, be either Masculine or Feminine, according to the circumstances.

Examples: Masculine: boy, man, actor, gander, king.
Feminine: girl, woman, actress, goose, queen.
Common: infant, person, student, sheep, rabbit.
Neuter: book, fire, table, hat.

66. REMARKS ON GENDER—

(1) From the above it will be seen that, strictly speaking, English Nouns have no *Gender* at all. The so-called Genders

are not qualities of the words, as in other languages, but mere sex-names referring to the objects represented. The word Gender in reference to English Nouns must, therefore, be understood as referring to these sex-names. Of the modes of marking the Feminine (§ 67), only the first is grammatical; the others merely show the names of females corresponding to those of the males.

(2) When an inanimate object or a conception is personified, its name frequently assumes the Masculine or Feminine Gender, especially in poetry. Thus *the Sun*, *Time*, *the Winds* call to mind the idea of strength, and hence are usually accounted Masculine in English; *the Moon*, *Justice*, *Purity*, *Nature* carry with them ideas of gentleness or fruitfulness, and therefore are frequently regarded as Feminine. This, however, is by no means a general rule; for instance, a ship is spoken of as *she*, and yet a certain kind of ship is called a *man-of-war*.

(3) On the other hand, the Neuter Gender is often assigned to a Noun denoting a living being, when no stress is laid on its actual sex. Thus we say:—

Where is the *baby*? Is *it* out?
How is your *dog*? *It* is dead.

67. MODES OF MARKING THE MASCULINE AND FEMININE—In English, there are three general modes of marking these Genders:—

(1) By varying the termination of a word. Feminines are formed from Masculines in this manner:—

(*a*) By addition of **-ess** with or without change of the Masculine.

This is by far the most common of the Feminine endings.

Examples:

Masculine	*Feminine*
host	hostess
poet	poetess
lion	lioness
god	goddess (*d* doubled)
actor	actress (*o* omitted)
duke	duchess (*ch* for *k*)

(*b*) By addition of -ix, -ine, and other endings, with or without change.

Examples:

Masculine	*Feminine*
testator	testatrix
executor	executrix
hero	heroine
czar	czarina

(2) By employing **different words** for Masculine and Feminine. A list of the most important may be useful.

Persons		*Animals*	
Masculine.	*Feminine.*	*Masculine.*	*Feminine.*
1. *General:*		boar	sow
man	woman	buck	doe
gentleman	lady	bull	cow
boy	girl	cock	hen
lad	lass	dog	bitch
bachelor	maid, spinster	drake	duck
monk	nun	gander	goose
wizard	witch	horse	mare
2. *Relations:*		ram	ewe
husband	wife		
father	mother	*Less common:*	
son	daughter	bullock }	heifer
brother	sister	steer }	
uncle	aunt	colt	filly
3. *Titles:*		drone	bee
king	queen	hart	roe
earl	countess	sire	dam
lord	lady	stag	hind
sir	madam		

(3) By employing **compound words**, one of which has gender: *e.g.*

Masculine	*Feminine*
grandfather	grandmother
he-goat	she-goat
peacock	peahen

NOTES.—(1) Some of the above Masculines and Feminines are applied indiscriminately to animals where the sex is of no importance. Thus the Masculines *dog*, *horse*, *stag*, and the Feminines *duck*, *cow*, *bee*, are used with reference to the animal generally.

(2) There are a few Feminine Nouns without a corresponding Masculine: *e.g.* jenny-wren, dowager, siren; and one Masculine without a Feminine: jackdaw.

68. NUMBER—To distinguish between one object and many objects, a Noun or Pronoun is changed in certain ways. The form assumed by the word to denote this quality is termed its **Number**. There are two Numbers in English: **Singular**, referring to one object, and **Plural**, referring to more than one.

Examples: Singular—dog, man, ox, crisis.
Plural—dogs, men, oxen, crises.

69. MODES OF FORMING THE PLURAL—There are four general methods by which the Plurals of Nouns are formed:—

(1) **By adding -s** to the Singular; this is by far the most common. Examples: dog, dogs; boy, boys; custom, customs.

Exceptional Rules.

(a) If the Noun ends in a hissing sound -es is added to the Singular. Examples: gas, gases; ash, ashes; church churches.

(b) If the Noun ends in -y preceded by a consonant, -y is first changed to -i and then -es added. Examples: fly, flies; lady, ladies.

But if the -y is preceded by a vowel, the word follows the general rule. Examples: monkey, monkeys; toy, toys.

[Note the plurals soliloquies and colloquies; *u* is here a consonant.]

(c) If the Noun ends in -f (or -fe), the -f is sometimes changed to -v and then -es (or -s) added. Examples: thief, thieves; loaf, loaves; knife, knives.

But the -f often remains: *e.g.* serfs, roofs, chiefs, cliffs, gulfs.

(d) If the Noun ends in -o preceded by a consonant, -es is sometimes added. Examples: echo, echoes; potato, potatoes; hero, heroes.

But if the -o is preceded by a vowel, and frequently when preceded by a consonant, the general rule is followed. Examples: portfolios, cuckoos; also grottos, pianos.

[We have calicos and calicoes, and a few others similarly.]

(2) **By Umlaut** (change of vowel). Examples: man, men; foot, feet; mouse, mice; goose, geese; tooth, teeth.

(3) **Without change**—the same word being used for Singular and Plural. Examples: sheep, deer, grouse, swine.

(4) **Foreign Words** frequently retain their plurals. Examples:

phenomenon, phenomena; crisis, crises; radius, radii; datum, data; monsieur, messieurs; madame, mesdames.

NOTE.—We may also notice that a fifth method of forming the Plural, which used to be very common—by adding -en to the Singular—has now almost disappeared. Examples still existing are: ox, oxen; cow, kine (umlaut as well).

The Plurals of letters of the Alphabet and of figures are formed by adding 's; *e.g.* Dot your i's; mind your p's and q's; there are three 5's in that question.

70. TWO PLURALS—Several Nouns form two Plurals, one of which is usually according to Rule 1. These are:—

Singular.	*Plural.*
brother	brothers and brethren
cherub	cherubs „ cherubim
cloth	cloths „ clothes
die	dies „ dice
fish	fishes „ fish
formula	formulas „ formulae
genius	geniuses „ genii
index	indexes „ indices
pea	peas „ pease
penny	pennies „ pence
seraph	seraphs „ seraphim
staff	staffs „ staves

The meaning of the two forms of the Plural is, however, in general different. For instance, when we speak of *six pennies* we are thinking of six individual coins; whereas *sixpence* simply implies that sum of money—it may be one sixpence or two threepenny pieces, or six pennies. Similarly with the rest.

71. **Compound Nouns** usually pluralise their most important element.

Examples:

Singular: commander-in-chief, son-in-law, man-of-war.
Plural: commanders-in-chief, sons-in-law, men-of-war.

But some few pluralise both elements: *e.g.* manservant, menservants; knight-templar, knights-templars.

72. Some Nouns have one meaning in the Singular and another in the Plural.

Examples: force (=power) forces (=army)
copper (=metal) coppers (=bronze coins)

Some have a double meaning in the Singular.

Examples: abuse	(=misuse) (=bad language)	abuses (=wrong uses)
wood	(=timber) (=forest)	woods (=forests)

Similarly, some have a double meaning in the Plural.

Examples: pain	(=suffering)	pains (=sufferings) (=trouble)
effect	(=result)	effects (=results) (=goods)

73. NO PLURAL—Certain Nouns can, under ordinary circumstances, have **no Plural**. These include:—

(1) Proper Nouns, since they are the names of certain individuals, and therefore cannot be applied to more than one.

(2) Abstract Nouns. Thus *happiness* is a conception of the mind; and though there may be various kinds or degrees of happiness, those cannot properly be spoken of as *happinesses*.

(3) Nouns of Material. Thus *gold* is the name of a substance; however much of it there was, it would be impossible to speak of *golds*.

It must be carefully noted, however, that when such Proper, Abstract, or Material Nouns are used as Common Nouns they may be pluralised in the ordinary manner. Thus we may say:—

Many *Cæsars* (=men of that name) ruled the empire.
Our *sins* (=acts of sinful nature) are forgiven.
I do not like any of these *cloths* (=kinds of cloth).

74. NO SINGULAR — Similarly, certain Nouns have **no Singular**. These include Nouns of Multitude, which are by nature Plural, and such as the following: amends, archives, tongs, entrails, precincts, thanks. Thus we say:—

My *thanks are* due to you.

But some few Nouns, whilst **Plural in form** are yet **Singular** in **meaning** and use. Such are: alms, eaves, tidings, news, mathematics, measles. Thus we say:—

This news is good.
Mathematics is a useful study.

75. CASE is that **form** or **use** of the Noun or Pronoun which shows its relation to some other word of the sentence.

In most languages Case is shown by **Inflection** or change of ending of the Noun or Pronoun; in English this is true only to a limited extent, for Case is also indicated in other ways.

There are three Cases in English: the **Nominative**, the **Objective**, and the **Possessive.**

76. NOMINATIVE AND OBJECTIVE—The Subject of a Verb (§ 45) is said to be in the **Nominative** Case. *E.g.* in the sentence: *The boy laughed*, the word *boy* is the Subject of *laughed* and is in the Nominative Case.

The Object of a Verb (§ 50) is said to be in the **Objective** Case. *E.g.* in the sentence: *They hit the boy*, the word *boy* is the Object of *hit* and is in the Objective Case.

It should be noted that the word *boy* remains of exactly the same *form*, whether it is in the Nominative or Objective Case. There is for instance the greatest possible difference in the meaning of:—

The man kicked the *horse*,

and, *The horse* kicked *the man.*

Yet the words are exactly the same; it is only the position of the Nouns which is different, or—to put it into other words—their **use** is different.

The Nominative and Objective of **all Nouns** are identical in form; those of certain Pronouns, however, show a difference (§ 119, etc.).

77. OTHER USES OF THE NOMINATIVE — Besides being the subject of the Verb, the Nominative is also employed:—

(1) In addressing a person or a thing personified. It is then called the **Nominative of Address.** The usage is known in many languages as the *Vocative Case.*

Examples: *James*, come here.

Fate, thou hast played me a sorry trick.

O *Cassius*, you are yoked with a lamb.

(2) As **Complement** to a Verb.

Examples: This is the *heir.*

He was elected *consul.*

NOTE.—It is possible for the Complement to be in the Objective Case, as in the sentence: I know him to be *king*, where *king* is an Objective complement, because it refers to *him* which is Objective.

(3) In **Absolute** constructions. When a Noun or Pronoun used with a Participle forms an Adverbial Phrase independent of the rest of the sentence, the Noun or Pronoun is in the Nominative Case, and the construction is called the **Nominative Absolute**.

Examples: *The rain having ceased*, you may go out.
The Gauls having been subdued, Cæsar returned to Rome.

NOTE.—This construction was in Latin the Ablative Absolute, in Greek the Genitive Absolute, and in Old English the Dative Absolute. That the Case in Modern English *is* Nominative, and not Objective or Dative, is evident if a Pronoun is substituted for the Noun; thus example 2 would be: "*They* (nom.) having been subdued," and not: "Them (obj. or dat.) having been subdued."

(4) In **Apposition**. When a Noun (or its equivalent) follows another to explain it further—after the manner of an Adjective—it is said to be in **Apposition** to the first Noun, and its Case is the same; *e.g.* Boadicea, *Queen of the Iceni*, poisoned herself.

78. OTHER USES OF THE OBJECTIVE—Besides being the object (of various kinds, see § 88) of a Verb, the Objective Case is also employed:—

(1) After a **Preposition**, which is said to govern the Noun in the Objective Case.

Examples: He spoke *to* the man.
The book is *on* the *table*.

(2) As Objective Complement [see § 77 (2), note].

(3) In **Apposition**. Example: They saw George, *King of Greece*.

(4) As **Adverbial Objective**—a Noun used as an Adverb.

Examples: He went *home*.
They stayed *three weeks*.

79. THE POSSESSIVE CASE — This is the only case of a Noun formed by Inflection. A Noun in the *Possessive Case* usually denotes the possessor of something mentioned later. Thus in the

sentence: *John's* hat is here, *John* is the possessor of *hat* which follows; so with *the men's books, the animals' houses.*

80. MODE OF FORMING THE POSSESSIVE CASE—**General Rule**—The Possessive is formed from the Nominative by adding **'s**.

Examples: The *man's* book, the *king's* crown, the *men's* hats, the *children's* toys.

NOTES.—(1) The apostrophe shows the omission of an original e in the singulars, the early forms of which were *mannes, kinges,* etc.

The Plural Possessives are formed by analogy with the Singular.

(2) Compound Nouns take the *'s* at the end of the last element, *e.g.* the son-in-law's property.

Exceptional Rule—omission of -s.

(1) If the Plural ends in -s (as it usually does) an apostrophe **only** is added, the second -s being omitted for the sake of **euphony** (*i.e.* pleasant sound).

Examples: the boys' hats, the dogs' tails, the warriors' spoils. But note that plurals ending otherwise follow the general rule: *e.g.* men's, children's.

(2) If the Nominative Singular ends in -s or in the sound of -s, and is of more than one syllable, the second -s is *frequently* omitted for the same reason.

Examples: *Moses'* laws, for *conscience'* sake.

Monosyllables usually take the -s as well as the apostrophe; *e.g.* an *ass's* burden, S. *James's* church; and many words of more than one syllable often do likewise, *e.g. Thomas's* money. A certain amount of license is permitted in such cases; the student must be guided by the *sound* of the combination.

81. OTHER USES OF THE POSSESSIVE — Besides denoting the possessor of something, the Possessive Case is also employed:—

(1) **Subjectively.** In the phrase "The general's departure," the general does not *own* the departure. The relation of the words is similar to that of a Subject "general" to a Predicate "departed." Hence this is called the **Subjective Use** of the Possessive. Other examples are: *The Minister's resignation, the Poles' rebellion.*

(2) **Objectively.** Similarly, in the sentence: "The duke's murderers have been caught," the word "duke" bears an

Objective relation to "murderers." This use of the Possessive is rather uncommon.

(3) **Adjectivally.** *All* Possessive Cases are of the nature of an Adjective, for they further describe a Noun; but more especially is this the fact when a Noun denoting an *inanimate* object is put in the Possessive. Thus, "*England's* soldiers" is equivalent to "*English* soldiers," "*the moon's* rays," to "*lunar* rays," no idea of possession by an inanimate object being possible.

NOTE.—It is only in certain phrases that such a Possessive Case can be used: *e.g.* a day's march, the world's glory, a month's journey, duty's call, virtue's reward.

82. SUBSTITUTE FOR THE POSSESSIVE—Except in certain phrases [§ 81 (3)] it is incorrect to use the Possessive Case with reference to inanimate objects. Thus we should not say: *The book's pages* or *the shop's doors.*

For the Possessive, **of** with the **Objective Case** must be substituted: *e.g.* the pages *of the book*, the doors *of the shop.* This substitution may also be used when the possessor is animate: *e.g.* The murderers *of the duke*, the departure *of the general*, the laws *of Moses.*

NOTES.—(1) In "The city *of* Bath," the preposition *of* is redundant and simply implies *apposition.* The phrase is equivalent to "the city, Bath"; just as we say "the river Thames."

(2) In "A friend *of John's*" we have an example of Double Possessive. The phrase may be considered as equivalent to "A friend of John's friends" or "One of John's friends."

(3) But this explanation will not hold good for "That face *of my father's.*" This cannot be paraphrased as "One of my father's faces"; but simply means "my father's face." The 's is here redundant, like the "of" in (1). The same explanation may possibly apply to "a friend of John's."

(4) Note the difference in meaning between "A picture of King Edward" (=a portrait of . . .) and a "A picture of King Edward's" (=a picture belonging to . . .).

83. THE POSSESSIVE IN APPOSITION—When two Possessives are in apposition, the first drops the sign of the possessive: *e.g.* "*our friend the doctor's* house." The words "our friend the doctor" are, in fact, treated just like a Compound Noun (§ 80, note 2).

84. IS THERE A DATIVE CASE IN ENGLISH?—In most languages there is a Case of the Noun or Pronoun signifying **to** or **for** the object. We certainly use Nouns and Pronouns in this way, *e.g.*:—

I gave *John* a book.
Will you send *him* a present?

where "John" means "to John" and "him" means "to him." These words are called Indirect Objects (see § 88), but might well be considered as **Dative** Cases. The Dative is always (both in Nouns and Pronouns) of the same **form** as the Objective; that is, however, no reason for its exclusion, for, as has been seen, the Nominative and Objective of *Nouns* are of the same form.

The Dative is often replaced by **to** with the **Objective**, *e.g.* I gave the book *to John*; will you send a present *to him*?

NOTE.—We have also the use of the Dative signifying *for*: *e.g.*—
Fetch *me* that book at once!
This use is even more common in poetry *e.g.*:—
Heat *me* these irons hot.
Challenge *me* the count's youth.

EXERCISES ON CHAPTER V.

1. Classify Nouns, and explain your classification.
2. What is meant by Gender? State the chief rules for forming the Feminine in English, with examples.
3. Give instances of the conversion of abstract nouns into concrete, proper into common, common into proper, and try to explain why each of these conversions should occur.
4. Give the Feminine of: lord, hunter, hero, prior, king, patron, horse, wolf.
5. What is meant by the Case of a Noun? What cases are there in English, and how would you distinguish them?
6. Write down the Possessive Case, both Singular and Plural, of: boy, James, child, lane, lady.
7. What are the various ways of forming the Plurals of Nouns in English? Write down the plural of: maidservant, woman-servant, looker-on, lock-out, knight-errant, Miss Smith, cast-away, camel-driver, passer-by.
8. Pick out the Nouns in the following passages, and state the class to which they belong:—
   (a) Frank did not accompany his friends on their journey through Italy.
   (b) Men's thoughts at that time were turned to freedom and liberty.

(c) The girls wish to stay at their friend's house the whole day.
(d) These two Romans were created Consuls by the wish of the people.
(e) Speech is silver; silence is gold.

9. State the Number, Gender, and Case of the Nouns in question 8.

10. Mention three examples of each of the following:—
i. Nouns forming their Plural by vowel-change.
ii. Compound Nouns inflecting both parts in the Plural.
iii. Nouns which though really Plural are used as Singulars.
iv. Nouns which have the same form for both Singular and Plural.
v. Nouns which have different meanings in the Singular and Plural.
vi. Nouns which have two forms for the Plural with different meanings. (State the forms and their meanings.)

11. Give (i) the Masculine of *nun, goose, witch, madam, belle;* (ii) the Plural of *scarf, piano, Mr, series, Lord Justice;* (iii) the Possessive Case of *we, brother-in-law, horses, Messrs Norman, Slade & Pooley, the Speaker of the House of Commons.*

12. What Parts of Speech can stand in apposition, and to what parts can they so stand? Explain this term. What words are in apposition in the following sentences? Name the Case of each, and say how it is determined. In what way is the instance in (iii) exceptional?

(i) "But why before us Protestants produce
An Indian mystic or a French recluse?"

(ii) "The daughter of a hundred Earls,
You are not one to be desired."

(iii) "While Alfred's name, the father of his age,
And the Sixth Edward's grace the historic page."

13. Write in the Possessive (not in the Genitive expressed by *of*) adding an appropriate Noun in each instance:—*horses, which, son-in-law, we both, somebody else, some of them, a quarter of an hour or ten minutes, Jacob and Esau*; and in the Plural, *motto, Mr Bates, a man, passer-by, soliloquy, cloth.*

14. Explain and illustrate the terms: Apposition, Nominative Absolute, Subjective Possessive, Umlaut, Dative.

Chapter VI

VERBS

85. A VERB is a word which says something concerning a person or thing. This "saying" may be in the form of (1) An Assertion, (2) A Question, (3) A Command, (4) A Wish, concerning the person or thing (§ 23).

86. CLASSIFICATION—Verbs may be divided :—

(1) According to their **Use**, into what are generally called **Kinds.**

(2) According to **Changes of Form** for their Principal Parts into **Conjugations** (§ 110).

87. KINDS—In accordance with §§ 49-51, we shall distinguish three kinds of Verbs :—

(1) **Intransitive**: those which are complete in themselves, *e.g.* he *smiled.*

(2) **Transitive**: those which require an Object to complete their sense, *e.g.* he *hit* the man.

(3) **Incomplete**: those which require some word not an Object to complete their sense, *e.g.* he *became* king, he *will* go.

88. VERBS AND THEIR OBJECTS—A Verb may have various kinds of Objects :

(1) The ordinary or **Direct Object**: *e.g.* He saw *the man.* Of the same nature also is the **Reflexive Object**: *e.g.* They washed *themselves.*

(2) The **Double Object.** Some Verbs take two objects; these may consist of :—

(*a*) **A Direct and an Indirect Object.**

Examples :

We gave *the man* (indirect) *money* (direct).
The master taught *him* (indirect) *Latin* (direct).
She wrought *her people* (indirect) *lasting good* (direct).

It should be observed that the Indirect Object always precedes the Direct Object.

NOTE 1.—The so-called Indirect Object is, as we have seen, really the Dative Case (§ 84).

NOTE 2.—When such sentences are rendered in the Passive Voice (§ 92) one of the objects frequently remains. It is then called the **Retained Object**.

Examples: He was taught *Latin* (direct).
They were asked *questions* (direct).
Money was given *the man* (indirect).

The Retained *Indirect* Object is however awkward, and should be avoided by the use of a Preposition with the Objective Case; it would be better thus to say: Money was given *to the man*.

(*b*) **Two Direct Objects.**

Examples: They created *the man consul.*
I dub *thee knight.*

Since the majority of Verbs taking this construction are Verbs of *making*, they are often called **Factitive Verbs**, and the Object which belongs to the sense of the Verb the **Factitive Object** [Lat. *facere* = to make]. Thus in the above examples *consul*, *knight* may be called Factitive Objects.

NOTE.—When such sentences are rendered in the Passive Voice, the Factitive Object becomes a **Complement** (*not* a Retained Object) and is in the Nominative Case, *e.g.*

The man was created *consul* (Nom.).

(3) **The Cognate Object**—Certain Verbs which are ordinarily *Intransitive*, may take an object having a meaning closely connected with their own meaning. Such an Object is termed a **Cognate Object** [Lat. *cognatus* = related to].

Examples: He ran *a race.*
Thy old men shall dream *dreams.*
Pompey's statue, which all the while ran *blood.*

(4) **The Adverbial Object** — Many *Intransitive* Verbs are followed by words which, at first sight, appear to be an object denoting time, space, weight, etc.

Examples: They walked *three miles* (distance).
The meat weighs *ten pounds* (weight).
He has lived *many years* (time).

Strictly speaking, these words are simply Adverbial Phrases and not Objects at all; and in Analysis they should accordingly be classified as **Extensions** of the Predicate.

NOTE.—The Factitive, Indirect, Cognate and Adverbial Objects may be regarded as forming a series of links between the ordinary Object and the ordinary Extension of the Predicate. The Factitive Object differs little from the ordinary Object, and the Adverbial Object little from the ordinary Extension.

89. TRANSITIVE VERBS USED INTRANSITIVELY and vice versa—Since the classification of Verbs depends upon their *use*, it will be impossible to classify a Verb as Transitive, Intransitive or Incomplete, unless the sentence in which it occurs is known. Many Verbs which are ordinarily Transitive are used Intransitively; and conversely. Frequently this change in *use* is accompanied by some change in *meaning*.

(1) **Transitive used Intransitively**—This occurs:

(*a*) When the verb is used in a **General** sense.

Examples:	*Transitive.*	*Intransitive.*
	He *teaches* the boys Latin.	He *teaches* for a living.
	He *hears* your words.	He *hears* well.
	He did not *pay* his debts.	The exhibition did not *pay*

(*b*) When the Verb is used in a **Reflexive** sense.

Examples:	*Transitive.*	*Intransitive.*
	We *move* the box.	The earth *moves* (= moves itself).
	They *passed* the examination.	They *passed* on.
	We *keep* the meat in a safe.	The meat *keeps* well.

(2) **Intransitive used Transitively** — When this occurs the Transitive acquires a **Causative** sense, *i.e.*, contains the idea of *causing* something to happen.

Examples:	*Intransitive.*	*Transitive.*
	He *stood* on the bridge.	He *stood* the bottle on the table (= caused the bottle to stand).
	The water *boils*.	He *boils* the water.
	The boiler *burst*.	They *burst* their bonds.

NOTE.—Sometimes a **Causative** Verb exists which is different in form from the Intransitive; the difference usually consists in a change of vowel.

Examples:		
	He *sat* down.	He *set* the chair down.
	The trees are *falling*.	They are *felling* the trees.
	He *rises* early.	He *raises* his hat.

90. INCOMPLETE VERBS — Under this heading three classes of Verbs may be included:—

(1) **Copulative**, which serve as a connection between the Subject and Complement (§ 51).

Examples: The boy *was* happy.
He *became* a doctor.
They *seem* pleased at the result.

(2) **Auxiliary**, which help to form the Voices, Moods, and Tenses of other Verbs, at the same time losing or modifying their meaning. They are six in number: *be*, *have*, *shall*, *will*, *do*, *may*. All these Verbs are capable of being used otherwise than as auxiliaries; and as they are very common and therefore very important, we shall, in § 117, exemplify their various uses.

(3) **Semi-Auxiliary**, which closely resemble auxiliaries in the method of their use with other Verbs, but which do not actually help to form Voices, Moods, or Tenses. They are: *must*, *can*, *ought*, *dare*, *need*. The use of these Verbs, too, will be discussed later.

91. CONJUGATION—Verbs are changed in form or use to mark differences in **Voice**, **Mood**, **Tense**, **Number**, and **Person**. The statement of these various parts of a Verb is termed its **Conjugation**. Before proceeding further, it will be convenient to exhibit the Conjugation of a typical Verb, so that, in what follows the student may refer to it when necessary.

Conjugation of "Drive"

I. Active Voice

(1) *Indicative Mood*

	Tense	Singular			Plural		
		1	2	3	1 2 3		
Simple	Present	drive,	drivest,	drives,	drive.		
	(*continuous*)	am driving.	art driving,	is driving,	are driving.		
	Past	drove,	drovest,	drove,	drove.		
	(*continuous*)	was driving,	wast driving,	was driving,	were driving.		
	Future	shall drive,	wilt drive,	will drive,	shall drive, will drive, will drive.		
	(*continuous*)	shall be driving, etc.			shall be driving, etc.		
Complete	Perfect	have driven,	hast driven,	has driven,	have driven.		
	(*continuous*)	have been driving, etc.			have been driving.		
	Pluperfect	had driven,	hadst driven,	had driven,	had driven.		
	(*continuous*)	had been driving, etc.			had been driving.		
	Future Perfect	shall have driven, etc.			shall have driven, etc.		
	(*continuous*)	shall have been driving, etc.			shall have been driving, etc.		

(2) *Imperative Mood*

Present only	(*a* only) drive	(*a* only) drive

(3) *Subjunctive Mood*

Tense		Singular			Plural		
		1	2	3	1	2	3
Complete Simple.	Present	drive,			drive.		
	(*continuous*)	be driving,			be driving.		
	Past	drove,			drove.		
	(*continuous*)	were driving,	wert driving,	were driving,	were driving.		
	Perfect	have driven,			have driven.		
	(*continuous*)	have been driving,			have been driving.		
	Pluperfect	had driven,			had driven.		
	(*continuous*)	had been driving,			had been driving.		

(4) *Infinitive Mood*

Present.	to drive.
(*continuous*)	to be driving.
Perfect.	to have driven.
(*continuous*)	to have been driving.
Present Part.	driving.
Perfect Part.	having driven.
Gerund.	driving.

II. Passive Voice

[No continuous forms except where mentioned]

(1) *Indicative Mood*

Present.	am driven, etc. (continuations of *am* as in Active).
(*continuous*)	am being driven, etc.
Past	was driven, etc.
(*continuous*)	was being driven, etc.
Future.	shall be driven, etc.
Perfect.	have been driven, etc.
Pluperfect.	had been driven, etc.
Future Perfect.	shall have been driven, etc.

(2) *Imperative Mood*

Present.	be driven.

(3) *Subjunctive Mood*

Present.	be driven.
Past.	were driven, etc. (*continuous*) were being driven.
Perfect.	have been driven.
Pluperfect.	had been driven.

(4) *Infinitive Mood*

Present.	to be driven.
Perfect.	to have been driven.
Pres. Part.	being driven.
Past Part.	driven.
Perfect Part.	having been driven.

NOTE.—In order not to complicate the above scheme unduly, the forms for the Mixed Subjunctive (with may, might, should, and would) have been omitted.

92. VOICE is that form of the verb which shows whether the person or thing denoted by the Subject *does* or *suffers* the action. In the former case the Voice of the Verb is said to be **Active**; in the latter **Passive**.

For example, in the sentence: "The man *struck* the table" (Active), the man is represented as *doing* something; but in: "He *is struck*" (Passive), he *suffers* something.

The **Passive Voice** is formed by the addition of the **Past Participle** (§ 102) to various parts of the Auxiliary *to be*.

93. Only **Transitive Verbs** can, as a rule, have a Passive Voice. It would be impossible, for example, to say "I am walked" or "he is smiled"—the Verbs *walk*, *smile*, being Intransitive Verbs.

In fact, it will be found that when any Active Construction is rendered in the Passive, the Object of the Active Verb becomes the Subject of the Passive Verb.

Thus: "The boy hit *the dog*" (Act.), is equivalent to:
The dog was hit by the boy (Pass.).

Nevertheless, certain Verbs which are really Intransitive, but which can have an Object of any sort, such as a Cognate or Adverbial Object [§ 88 (3), (4)] may be in the Passive Voice:

e.g. (1) The armies *fought a battle* (Act. Intrans. with Cognate Obj.) = *A battle was fought* by the armies (Passive).
(2) He *walked the whole distance* (with Adverbial Obj). = *The whole distance was walked* by him (Passive).

NOTE.—A curious point arises in connection with an Intransitive Verb followed by a Preposition + a Noun in the Objective, *e.g.*—
I *laughed at* the man; they *spoke to* the boy.
Such constructions can *sometimes* be rendered in the Passive; as:—
The man was laughed *at* by me; the boy was spoken *to* by them.
These Passive constructions are very awkward, owing to the clashing

of the words " at, by " and " to, by " ; they should be avoided whenever possible.

The question, however, arises in such cases, what Parts of Speech are the words *at, to* ? In the Active constructions they are undoubtedly Prepositions ; but in the Passive the Noun previously governed has become the Subject, and they stand alone. They may be regarded either :—

(1) As Adverbs of Manner. For a similar transformation of Preposition to Adverb, see § 157.

(2) As belonging to the Verb itself, as though joined to it by a hyphen : He was *laughed-at* by me (laughed-at = ridiculed).

It should be further remarked that most Intransitive Verbs, even when thus followed, cannot be so rendered in the Passive, *e.g.* to transpose " The book lies on the table " to " The table is lain on by the book " would be absurd.

94. MOOD is that form of the Verb which shows the *mode* or manner in which a thought is expressed. Mood will therefore serve to distinguish between an assertion, a wish, or a command. It does not, however, distinguish a question ; that is done by changing the order of the words.

In English, there are three Moods of the Finite Verb and one of the Infinite : the **Indicative, Imperative, Subjunctive,** and **Infinitive.**

95. THE INDICATIVE expresses an assertion, denial, or question, about something. Its name is derived from its main use—to make a definite statement. [Lat. *indicare* = to declare or state.]

Examples : I *liked* him very much (assertion).
He *is* not *coming* with us (denial).
Will he *go* to London ? (question).

96. THE IMPERATIVE expresses command, prohibition, entreaty, or advice. [Lat. *imperare* = to command.]

Examples : *Go* and *do* likewise.
Fail me not ! (prohibition).
Lead us not into temptation (entreaty).
Beware of the dog (advice).

NOTE.—As the Imperative Mood implies a command of some kind, it can, strictly speaking, be used only in the Second Person Singular or Plural, *i.e.* with the Subjects *thou* or *you* implied. A *substitute* is obtained for the First and Third Persons when required :—

(1) By using the Imperative of *let* with the Infinitive of the Verb: *e.g.*

Let him *come* to me.

(2) By using the Subjunctive: *e.g.*

Thy kingdom *come*.

97. THE SUBJUNCTIVE MOOD expresses doubt of any sort; this doubt may take the form of a condition, a purpose, a supposition, or a wish.

Examples:

I will come if he *command* me (condition).

Let him that thinketh he standeth take heed lest he *fall* (purpose).

Were he here, he would say the same (supposition).

God *save* King Harry! unkinged Richard says (wish).

The above are examples of the original or **Pure Subjunctive**; of these the last used often to be called the Optative Mood. [Lat. *optare* = to wish.]

Besides such forms, however, the Auxiliaries *may*, *might*, *should* and *would*, added to the Infinitive of a Verb, are usually considered as Subjunctives. These we shall term **Mixed Subjunctives**.

Examples:

If I *should see* him, I will tell him (condition).

I give you this advice that you *may* not *do* wrong (purpose).

He came that they *might have* life (purpose).

May he *be* happy! (wish).

NOTE.—The forms with *would* and *should* serve as a *Future Subjunctive*, there being no such tense in the Pure Subjunctive.

98. USE OF THE SUBJUNCTIVE IN MODERN ENGLISH—The question is often asked: when is the Subjunctive to be used? Which, for instance, of the following sentences is correct?—

(1) If he *is* there, I shall speak to him (Indicative).

(2) If he *be* there, I shall speak to him (Subjunctive).

The answer is that *both* are correct, but that there is (or should be) a slight difference in meaning. In the first sentence there is, strictly, *no doubt* implied as to whether he is there or not; the meaning is: *Assuming that he is there* . . .

In the second sentence, *doubt* is implied; the meaning is: *If he happens to be there* (and he may or may not be there) . . .

NOTE.—The tendency of Modern English is to level such uses under the Indicative, and to employ the Mixed Subjunctive in cases where the Indicative is not equivalent. Time alone must decide whether the Pure Subjunctive shall be entirely lost to English; until the best authors of the language cease to use it, we cannot regard it as archaïc. Custom at present upholds the Pure Subjunctive Singular *were*; thus we say "if it *were* not true "(Subj.) rather than "if it *was* not true . . ." (Indic.).

99. THE INFINITIVE MOOD expresses an action or state indefinitely without reference to any subject. It cannot alone form the Predicate of a Sentence, and has no person or number (§ 46). It includes—

(1) The Infinitive proper: *to love, to have loved.*
(2) The Participles: *loving, loved.*
(3) The Gerund and Verbal Noun: *loving.*

100. USES OF THE INFINITIVE PROPER.—The Infinitive may be used:—

(1) As a Noun; as subject, object or complement:—
Examples: *To err* is human; *to forgive*, divine.
To serve with love and *shed* one's blood.
Approved is above;
But here below examples show
'Tis fatal *to be good.*

(2) As an Adjective. *e.g.*
He is a man *to be admired* (=admirable).
This house is *to let* (or, *to be let*).

(3) As an Adverb: *e.g.*
He would do anything *to save* his friend (reason).
He came *to see* you (reason).

(4) Absolutely—as an exclamation or a parenthesis:—
To suppose that I could commit such a crime!
The enemy in fact—*to cut* the matter short—was routed.

NOTE.—A similar absolute use for a parenthesis is found in the Imperative: *e.g.* A body of men—*call* them an army if you like—arrived on the scene.
He was a man, *take* him for all in all, I shall not look upon his like again.

101. THE INFINITIVE WITH AND WITHOUT **TO**— Originally, only uses (2) and (3) above had the Preposition *to* prefixed, the Infinitive following being in the Dative Case and the construction being known as the Gerundial Infinitive.

Now most uses of the Infinitive can take the Preposition. In the following cases, however, the *to* is omitted:—

(1) After most Auxiliaries and Semi-Auxiliaries: *e.g.* we shall *go*, you must *come*.

(2) After *had rather*, *had better*, etc.: *e.g.* You had better *work*.

(3) After many Verbs denoting sensations, such as *hear*, *see*, *observe*; also after *make* and *let*: *e.g.* I saw him *arrive*, I heard him *say* so, I *made* him work.

(4) After *but*: *e.g.* he does nothing but *talk*.

NOTE.—On the Divided Infinitive. A habit has recently arisen of dividing the Infinitive from its Preposition *to* by an Adverb or Adverbial Phrase, *e.g.* I hope to *shortly* see you, we hope to *at least* pass the examination. This is considered, however, by the best authorities to be incorrect, because the Preposition and Verb are regarded as an inseparable compound: thus even when the Infinitive is a Subject to a Verb [§ 100 (1)] it still retains the Preposition. Though the above practice is growing, it should not be imitated.

102. THE PARTICIPLES are used:—

(1) With certain Auxiliaries to form various tenses: *e.g.*

He has *gone* to London (Past Part.).

He was *killed* in battle (Past Part.).

(2) As partly Adjective, partly Verb: *e.g.*

The children, *seeing* the crowd, were terrified.

Here *seeing* qualifies *children* (Adj. force) and governs *the crowd* (Verbal force).

(3) As Adjectives entirely: *e.g.*

The *admiring* crowd welcomed him.

The *vanquished* enemy retired.

103. THE GERUND AND THE VERBAL NOUN are now of the same *form* as the Present Participle, but of a totally different origin and use; they should therefore be carefully distinguished from it. Just as the Present Participle partakes

of the nature of Verb and Adjective, so the Gerund and the Verbal Noun are partly Verb, partly Noun.

The distinction between a Gerund and a Verbal Noun is that the Gerund retains the power of a Verb to *govern* an object; whereas the Verbal Noun has lost this power, and is only verbal at all by virtue of its origin. The Verbal Noun is in fact used as an ordinary Abstract Noun.

Examples: (1) *Reading* small print is bad for the eyes (Gerund).
Here *reading* governs *small print* and (with its object) forms the subject to *is*.
(2) He likes *eating* apples (Gerund).
Here *eating* governs *apples* and is itself object to *likes*.
(3) The *reading* of small print is bad (Verbal Noun).
Here *reading* does not govern; a noun like "perusal" might be substituted for it.
(4) *Walking* is good exercise (Verbal Noun).

NOTE.—(1) The Present Participle and the Gerund are often confused. Thus if we say: "Do you object to John leaving early?" the word *leaving* is a Participle agreeing with *John*. The meaning should therefore be: Do you object to *John*, who is leaving early? But this is not what is really meant: it is the *leaving* which may be objected to. Hence we ought to use a Gerund or Verbal Noun, and say: "Do you object to *John's leaving* early?" (Verbal Noun, equivalent to "departure").

NOTE.—(2) In the continuous forms of the tenses *I am driving, I was driving*, etc., the Verb in -ing is the Gerund and not, as might be supposed from its modern use, the Present Participle. This is shown by the old form: he is *on* (or *in*) *driving*, which survives in the dialectical "he is a driving."

NOTE.—(3) A common error, too, in the use of both Participles and Gerunds, is that of the **Unrelated Participle** and **Gerund**. Thus the sentence: "Having whipped the dog, it slunk away" is incorrect, because *having whipped* relates to no subject. We must use either: (1) The Nominative Absolute (§ 77): *He having whipped the dog*, it . . . ; or (2) The Passive Voice: The dog, *having been whipped*, slunk away.

104. TENSE is that form of the Verb which marks the *time* of the action or state expressed by the Verb, and the *completeness* of the action or state at that time.

There are three possible divisions of time: the Present, the Past, and the Future, for each of which there is a corresponding Tense of the Verb.

Examples: He *walks* now . . . **Present.**
Yesterday he *walked* . **Past.**
To-morrow he *will walk* . **Future.**

Each of these tenses also has a corresponding **Complete** tense giving the idea of **completeness** at the present, past, or future.

Examples: He *has walked* a mile by now . . . . **Perfect.**
He *had* (already) *walked* a mile yesterday . . **Pluperfect.**
He *will have walked* a mile by to-morrow . . **Future Perfect.**

Thus we have *six* tenses, three simple and three complete. Further, each of these tenses has a **Continuous** form, by use of which the action is regarded as continuing over the time or as only just finished at the time.

Examples:

I *am* still *walking* . . . . **Present Continuous.**
I *was* still *walking* when he came . **Past** „
I *shall* be still *walking* when you arrive . **Future** „
I *have been walking* up to now . . **Perfect** „
I *had been walking* up to then . . **Pluperfect** „
I *shall have been walking* for six days . **Future Perfect** „

NOTE.—(1) Only the *Indicative Mood* (Active) possesses all these tenses; the Subjunctive and Infinitive (Active) have no Future tenses, and the Imperative has no Past or Future.

NOTE.—(2) Of the above tenses, only the *Present* and *Past* show a difference of endings; the rest are formed by the aid of Auxiliaries. The *future* is formed by *shall* (1st Person) and *will* (2nd and 3rd) added to the Infinitive; the Complete tenses by the addition of the corresponding simple tenses of *have* to the Past Participle; and the Continuous Forms by the addition of the corresponding tenses of *be* added to the Gerund.

[See Conjugation of Verb, § 91].

105. USES OF CERTAIN TENSES—

(1) The **Present** is used:—

(*a*) To show what occurs at the present time: *e.g.* it *rains*, he *runs*.

(*b*) To express a state or habit: *e.g.* fire *burns*, they *go* to school.

(*c*) As a Past for the sake of vividness. This use is known as the **Historic Present**: *e.g.* "Suddenly the hectic passion of Richard *flares*; he *snatches*

an axe from a servant and *deals* about his deadly blows. In another moment he *is* extinct; the graceful, futile existence *has* ceased." (DOWDEN.)

(*d*) As a Future for vividness: *e.g.* he *leaves* London next week; *are you going* to see him off?

(2) **The Past** and **Perfect** must be carefully distinguished. The **Perfect** is used:—

(*a*) When the event described has just finished: *e.g.* I have just written a letter to James.

(*b*) When, although the event has been completed some time previously, its consequences or some circumstances closely connected with it are still present.

Examples: I *have taken* off my coat (and it is still off).
I *have gained* a scholarship (which I am still holding).
King George *has reigned* several years (and is still reigning).

In accordance with the above, whenever a past date is specifically mentioned, or the occurrence is obviously regarded in our minds as unconnected with the Present, the **Past** must be used instead of the Perfect.

Examples: I *took* off my coat (but it is now on again).
His appointment *terminated* yesterday.
I *gained* a scholarship, which I gave up last year.
Victoria *reigned* 63 years (but is now dead).

NOTE on **The Perfect Infinitive.**—Care should be exercised in the use of the Perfect Infinitive. It is correct after Verbs like *seem, appear,* also after *ought, must* (§117), to show past time: *e.g.* He seems *to have been* popular. After Verbs of *hoping, wishing, intending* we also find the Perfect Infinitive in the best writers of our language, especially when the idea of non-fulfilment of the wish is present: *e.g.*

I hoped *to have come* yesterday but was prevented.
He intended *to have written,* but was too busy.

Strictly, the Present would be better here, since what was hoped or intended in the Past was *to come, to write*; but custom has sanctioned this usage. On the other hand such a sentence as: I am pleased *to have met* you, is undoubtedly wrong.

106. SEQUENCE OF TENSES — One of the commonest faults in English composition arises from the careless change of tenses (*a*) during the narrative, or (*b*) even in a single sentence; or, in other words, from a violation of the **Sequence** of **Tenses.**

(*a*) Thus in a narrative, such examples as the following occur frequently: "He *met* the Scottish chieftain and *challenged* him to single combat. They *fight*, and after a while the Scotchman *falls*. On seeing this, the armies at once *came* into conflict, and the battle *began* in earnest."

In the first sentence we have used the Past tenses *met* and *challenged;* this should have been continued in the second and third. Instead of this, we have suddenly changed to the Present in the second sentence and back again to the Past in the third, although in each instance the events described are past. Of course there are occasions when we can quite suitably change the tense; for instance, after employing past tenses in all the above sentences, we might follow up with: "History *says* that over a thousand perished that day."

(*b*) In a **Complex** Sentence (§ 177) the Verb in the Dependent Clause must correspond with that in the Principal Clause. Thus it is incorrect to say: He *said* that he *will* come to-morrow. Two general rules govern the Sequence of Tenses in this case:—

I. A **Present** or **Future** may be followed by *any* tense of the *Indicative*:—

e.g. I *hope* that he *has* arrived.
I *know* that he *had* come when I left.
I *fear* that he *will* be late.

But either is followed by the *Present* tense only of the Subjunctive (Pure or Mixed):—

e.g. He *works* that he *may succeed* in life.
I *will come* if he *command* me.

II. A **Past** is followed by a Past:—

e.g. He *hoped* that it *was* true.
They *worked* that they *might* succeed.

NOTES.—(1) When the dependent clause indicates *Comparison*, either of these rules may be broken: *e.g.* "He *knew* that poem better than he *knows* this one," "He *knows* this poem better than he *knew* that one."

(2) When the dependent clause contains a general truth, the present *may* follow the past: *e.g.* "He *explained* that the earth *is* round."

107. NUMBER is that form of the Verb which shows whether

it refers to one or more persons or things. Each tense has two Numbers, Singular and Plural.

Thus we say: The man *drives* (Sing.); the men *drive* (Plur.).
The boy *was* speaking (Sing.); the boys *were* speaking (Plur.).

PERSON is that form of the Verb which shows whether it refers to the person speaking, the person spoken to, or the person or thing spoken of. There are *three* persons, Singular and Plural, to every tense:—

(1) The **First Person**—the speaker: *I drive* (Sing.); *we drive* (Plur.).

(2) The **Second Person**—the person addressed: *thou drivest* (Sing.); *you drive* (Plur.).

(3) The **Third Person**—the person or thing spoken of: *he drives*, *she loves*, *it rains*, *the child walks* (Sing.); *they drive*, *the children walk* (Plur.).

The **Infinitive** has **no** Person or Number (§ 46); and the **Subjunctive** and **Imperative** are unchanged for either.

In the **Indicative**, Number and Person are marked:—

(*a*) In the Singular, by Inflection: **-est** (-st) for the 2nd Person Present or Past; **-s** for the 3rd Person Present only.

(*b*) In the Plural by an absence of inflection.

NOTE.—The 2nd Singular **thou** (lovest, drivest, etc.) is now obsolete; its place is filled by the 2nd Plural **you**, which, however, when so used, retains the Plural (uninflected) form of the Verb. Other words referring to *you* are in these circumstances kept Singular: thus we say you are *a man*. The use of the Plural Pronoun and Verb is often called the Complimentary Plural.

108. CONCORD OF VERB AND SUBJECT—A Verb is said to *agree with* its Subject in Number and Person, because it varies in those respects as its Subject varies. Thus we cannot say: *I drives* or *he love*, because the Subject and Verb do not correspond in Number and Person.

NOTE.—It should be observed that a **Noun** is generally of the **3rd Person** Singular or Plural, because the speaker or person addressed is rarely named. There is an exceptional instance in

which a Noun may be considered as 1st or 2nd Person, viz., when it is in apposition to a Pronoun :—

e.g. I, *John*, saw a vision (1st Person).
You, my *friend*, said so (2nd Person).

For special rules concerning the agreement of Verb and Subject, see § 203.

109. PRINCIPAL PARTS—The English Verb has **three** Principal Parts from which all Voices, Moods, Tenses, Numbers, and Persons may be derived, either by inflection or by the aid of Auxiliaries. These are :—

(1) **The 1st Person Singular Pres. Indic.** : (I) love, (I) drive.
(2) **The 1st Person Singular Past Indic.** : (I) loved, (I) drove.
(3) **The Past Participle** : loved, driven.

From (1) are obtained :
(*a*) The rest of the Pres. Indic. by inflections.
(*b*) The Present Subjunctive, Imperative and Infinitive (and consequently the Future Indic.) without change.
(*c*) The Gerund (and consequently the Continuous Tenses) and the Present Participle, by adding -ing.
From (2) are obtained the Past Subjunctive without change, and the rest of the Past Indicative by inflections.
From (3) are obtained :
(*a*) All the Complete tenses by aid of Auxiliary *have*.
(*b*) All the Passive voice by aid of *be*.

110. CONJUGATION—Verbs are divided into classes or **Conjugations**, according to the variation in *form* of their Principal Parts.

There are two Conjugations, **Weak** and **Strong**.

Weak Verbs are such as form both their Past Tense and Past Participle by the addition of the ending -ed, -d, or -t to the Present, *with or without* any other change.

Examples :	laugh	laughed	laughed
	love	loved	loved
	feel	felt	felt

Strong Verbs are such as form their Past Tense and Past Participle by change of the main vowel. Formerly all Strong Verbs also added -en for the Past Participle ; but many have now dropped this inflection.

Examples :	drive	drove	driven
	sing	sang	sung
	see	saw	seen

111. REMARKS ON THE CONJUGATIONS—The following classes of Verbs are **Weak** :—

(*a*) Those which both change their vowel and add -ed (-d, -t)

e.g.	tell	told	told
	seek	sought	sought

(*b*) Those which, ending in -d or -t in their Present (i) make no change at all, or (ii) merely *shorten the sound* of the vowel.

The majority of such Verbs originally added -ed, but this has been dropped for the sake of euphony.

Examples :	(i)	hit	hit	hit
		spread	spread	spread
	(ii)	lead	led	led
		feed	fed	fed

NOTES.—(1) Of course such a Verb as bind, bound, bound, which entirely changes its vowel sound, must be classed as Strong.

(2) All new Verbs formed in the language are conjugated as **Weak** Verbs : *e.g.*

electrolyse	electrolysed	electrolysed
bicycle	bicycled	bicycled

(3) Some Verbs, originally Strong, have become Weak, but retain the -en in the Past Participle. These are usually said to be of **Mixed Conjugation.** Such are :—

shew	shewed	shewn
saw	sawed	sawn

112. LIST OF STRONG VERBS—The forms in brackets are weak.

	Present	*Past*	*Past Participle*
(1)	drink	drank	drunk

So also : *begin, ring, sing, sink, spring, stink, swim, run.*

Exceptional :

	sit	sat	sat
	spit	spat	(spat)
(2)	dig	dug	dug

So also : *cling, fling, sling, slink, spin, stick, sting, strike, string, swing, wring.*

(3)	bind	bound	bound

So also : *fight, find, grind, wind.*

(4)	drive	drove	driven

So also : *arise, ride, shrive, smite, stride, strive, write* ; *thrive* (also weak : *thrived, thrived*).

(5)	break	broke	broken

So also : *speak, steal, swear, tear, wear, weave.*

Exceptional :

	awake	awoke	awoke
	bear (=produce)	bore	born
	bear (=carry)	bore	borne
	forbear	forbore	forborne
	tread	trod	trodden
	get	got	got
	forget	forgot	forgotten
	beget	begot	begotten
(6)	shake	shook	shaken

So also : *forsake, take.*

(7)	blow	blew	blown

So also : *fly, grow, know, throw.*

(8) *Miscellaneous.*

abide	abode	abode
become	became	become
behold	beheld	beheld
bid	bid, bade	bidden, bid
bite	bit	bitten
chide	chid	chidden, chid
choose	chose	chosen
come	came	come
draw	drew	drawn
eat	ate	eaten
fall	fell	fallen
forbid	forbad	forbidden
freeze	froze	frozen
give	gave	given
go	[went]	gone
hang	hung (hanged)	hung (hanged)
hide	hid	hidden
hold	held	held
lie	lay	lain
see	saw	seen
slay	slew	slain
stand	stood	stood
shine	shone	shone
win	won	won

113. LIST OF MIXED VERBS—

beat	beat	beaten
cleave	clave, cleft	cleft
crow	crew, crowed	crowed
do	did	done
hew	hewed	hewn, hewed
mow	mowed	mown, mowed
saw	sawed	sawn, sawed
sew	sewed	sewn, sewed
show (or shew)	showed (shewed)	shown (shewn)
sow	sowed	sown, sowed
strew	strewed	strewn, strown

114. REMARKS ON THE STRONG AND MIXED VERBS—(1) There are many words, originally parts of Strong

or Mixed Verbs, which have now become **obsolete**; these are not included in the above list.

Examples are:
Past tenses: bare, clomb, **drave**, spake, trode.
Past Participles: lien, proven, writ, washen.

(2) Similarly, there are many Past Participles which are now used as **Adjectives** only.

Examples are: bounden, drunken, gotten, graven, shorn, shrunken, swollen.

(3) The student should distinguish: (*a*) *lie*, *lay*, *lain* (strong); *lie*, *lied*, *lied* (weak); *lay*, *laid*, *laid* (weak). The first is Intransitive: *e.g.* He *lay* down this morning; the second is Intransitive, and means "to tell an untruth"; the third is Transitive: *e.g.* He *laid* the book on the table.

(*b*) *hanged* and *hung*. The former is applied to persons only: *e.g.* the murderer was *hanged* to-day.

115. WEAK VERBS—The general rule is for Weak Verbs to form their Past Tense and Past Participle by adding -ed to the Present. This rule is modified as follows:—

(1) Verbs ending in -e add -d only: love, loved; share, shared.
(2) Verbs ending in a Consonant double that Consonant before adding -ed, *if*, and only if, (*a*) it is single, (*b*) it is preceded by a single vowel, (*c*) it is in the accented syllable of the word.
Thus sap, sapped; drug, drugged; regrét, regrétted.
But, according to (*a*) we have condemn, condemned (undoubled)
,, ,, (*b*) ,, repeat, repeated ,,
,, ,, (*c*) ,, séver, sévered ,,
NOTE.—Final -l doubles, despite (*c*): unrável, unrávelled; impéril, imperilled.
(3) Some Verbs in -l, -n, add -t instead of -ed, although the form in -ed is often found as well: *e.g. learn*, *learned* and *learnt*. The chief of these are: burn, dwell, learn, smell, spell, spill, spoil.
(4) The following shorten the vowel or the sound of the vowel and add -t (§ 111*b*):—
creep, *crept*; thus feel, kneel, keep, sleep, sweep, weep.
dēal, *dĕalt*; thus dream, lean, mean.
Slightly irregular are: hēar, hĕard; leave, left; lose, lost; flee, fled.
(5) The following ending in -t or -d only shorten the vowel or vowel sound (§ 111*b*):—
bleed, *bled*; breed, feed, meet, speed, lead.
Rēad has past rĕad (sounded short).

(6) The following ending in, -ld -nd (and -rd) **change -d to -t only** :—
bend, bent; build, gild, blend, lend, rend, send, spend, gird (but: mended, ended, defended and others).

(7) The following make **no change at all** (§ 111*b*) :—
bet, burst, cast, cost, cut, hit, hurt, let, put, rid, set, shed, shut, slit, split, spread, thrust.
Quit and knit have quit and quitted ; knit and knitted.

(8) The following entirely **change the vowel** and **add -t or -d**; some show a slight irregularity also:—
buy, bought ; bring, brought ; seek, sought ; beseech, besought ; teach, taught ; catch, caught ; think, thought ; work, wrought (and worked) ; sell, sold ; tell, told.
In reality, it is the vowel of the *Present* which has been changed in these verbs : the *Past* retains the original vowel.

(9) The following are contracted :—
say, said ; pay, paid ; lay, laid ; light, lighted and lit; make, made ; clothe, clothed and clad ; have, had.

116. DEFECTIVE, ANOMALOUS, AND AUXILIARY VERBS—There are certain Verbs which are so irregular that they can hardly be classed as altogether Weak or Strong. Such verbs are :—

(1) **Defective**, *i.e.* they have one or more parts wanting: *e.g.* shall, should ——; and Impersonal Verbs such as *it rains, it snows.*

or (2) **Anomalous**, *i.e.* they are made up from two or more distinct verbs : *e.g.* be, was, been ; go, went, gone.

or (3) **Irregular** in some other respect: *e.g.* the 3rd Sing. of may is not (he) *mays*, but *may*.

As the **Auxiliaries** and **Semi-Auxiliaries** are for the most part of this nature, it will be convenient to treat Anomalous, Defective, and Auxiliary Verbs together. The student should, however, clearly understand that the connection between Auxiliary and these other Verbs is an *accidental* one ; the Auxiliaries merely *happen* to be, for the most part, Defective and Anomalous ; on the other hand, there are several defective and Anomalous Verbs which are not Auxiliaries (or Semi-Auxiliaries).

117. We shall deal with each of the Auxiliaries and Semi-Auxiliaries separately, giving their various **forms** and **uses.**

I. Be.

Indicative.	**Present : am, art, is : are**
	Past : was, wast, was : were
Subjunctive.	**Present : be, beest or be, be : be**
	Past : were, wert, were : were
Imperative : be	
Infinitive : to be.	**Participles : being, been.**

Complete Tenses regular.

This Verb is: (1) Anomalous, because it is made up of three Verbs, forms of which appear in am, be, was.

(2) Defective, because it has no continuous forms of tenses.

USES: (1) As an Intrans. Verb (= to rest, to stand): *e.g.* He *is* in the house. The table *was* near the door.

(2) As an Intransitive Verb meaning to *exist* (rare):—

e.g. Before Abraham *was*, I *am*.

Enoch walked with God and *was* not.

(3) As a Copulative Verb: *e.g.* he *is* a doctor, they *were* happy.

(4) As an Auxiliary: (*a*) with the Gerund for the continuous forms of tenses: *e.g.* he *is* coming.

(*b*) With the Past Participle for the Passive Voice: *e.g.* he *is* struck.

The transition from (1) and (2), where *be* implies *state* or *existence*, to the Auxiliary use is simple. "He is struck" originally meant "he is *in the state of* (*having been*) *struck*," comparable with "he is *happy*.

(5) Idiomatically, with the idea of necessity: *e.g.* I *am* to go with him.

II. Have.

Indicative.	Present:	have, hast, has: have
	Past:	had, hadst, had: had
Other tenses regular;		no Passive Voice.

USES: (1) As a Transitive Verb meaning to *possess*: *e.g.* I *have* a book.

(2) As an Auxiliary with the Past Participle for the Complete Tenses: *e.g.* I *have* bought the book.

Originally *have* was thus used only with Transitive Verbs, and contained the idea of possession, so that "I have bought the book" meant "I possess the book (which is) bought." But, by analogy, its use was extended to Intransitive Verbs, as in "I have walked," when the original meaning disappeared.

(3) Idiomatically, as *be*, with the idea of necessity: *e.g.* I *have* to do my work (see also § 248).

III. Do.

Indicative.	Present:	do, doest or dost, does (doeth and doth); do.
Other tenses regular.		

Uses.

(1) As a Transitive Verb meaning to *perform*: *e.g.* He *does* his duty.

(2) As an Auxiliary:

(*a*) For Emphasis, *e.g.* I *do* like those people; *do* let me go!

(*b*) With a Negative: I *do* not like thee, Doctor Fell.

(*c*) For a Question: *Do* you see that man?

(3) As a Substitute Verb, to avoid repetition: *e.g.* I like English better than he *does* (=likes English).

(4) Idiomatically:

(*a*) Meaning to *suit*: *e.g.* Will this *do*?

(*b*) Meaning to *feel*: *e.g.* How do you *do*?

IV. and **V. Shall** and **Will.**

Shall. Indicative. Present: shall, shalt, shall; shall.
Past: should, shouldst, should; should.
No other parts.

Will. Indicative. Present: will, wilt, will; will
Past: would, wouldst, would; would.
No other parts.

Uses.

(1) *Will* is used rarely as a Transitive Verb meaning to *wish*: *e.g.* If I *will* that he tarry till I come, what is that to thee? *Would* that he were here!

(2) As Auxiliaries with the Infinitive:—

(*a*) For the Future Tense *shall* for 1st person, *will* for 2nd and 3rd.: *e.g.*

We *shall* go to London to-morrow.
You *will* see him soon.
They *will* be sorry for it.

The probable reason for the use of *will* in the 2nd and 3rd persons affirmative is that *shall* implies compulsion, and would therefore show impoliteness if used to or with regard to another person than oneself.

(*b*) For the Mixed Subjunctive, *should* for all persons, *would* for 2nd and 3rd: *e.g.* If I saw him, I *should* tell him so; he *would* do it if he dared.

(3) As Semi-Auxiliaries :—

(*a*) *Will* with the meaning of insistence or resolve, especially for the 1st Person: *e.g.* I *will* do it despite your advice.

(*b*) *Shall* with the meaning of command or permission for the 2nd and 3rd Persons: *e.g.* (*Command*) He *shall* obey whether he likes it or not; thou *shalt* not steal. (*Permission*) You *shall* go if you wish it; they *shall* have a holiday, if they behave well.

(*c*) *Would.*

(i) With the meaning of insistence: *e.g.* he *would* do it, though I warned him of the consequences.

(ii) Also with the idea of habit: he *would* come and see me every day.

(*d*) *Should* with the meaning of obligation: *e.g.* he *should* do his duty.

Note on the use of Shall and Will.—Great care must be exercised in the use of Shall and Will for the Future, as the meaning of a sentence is often reversed by a wrong employment of these verbs. The sentence attributed to a foreigner well illustrates this: "I *will* be drowned and no one *shall* save me." In Interrogative Sentences, as the idea of insistence or command is of necessity absent, it is possible to use *shall* for 2nd Person, *e.g.* {Shall / Will} you go to see him? In Indirect statements, even more licence is permissible. We may say:—

You say that you {shall / will} be there.

He says that he {shall / will} be there.

VI. May.

Indicative. Present: may, mayst, may; may.
Past: might, mightest or mightst, might; might.
No other forms.

Uses.

(1) As an Auxiliary with the Infinitive to form the Mixed Subjunctive: *e.g.* Give me the book that I *may* burn it. *May* they be happy.

(2) As a Semi-Auxiliary :—

(*a*) With the idea of permission : *e.g.* *May* I do it? You *may* go now.

(*b*) With the idea of possibility : *e.g.* The news *may* not be true.

VII. Must.

Indicative. Present : must (all persons) [originally this was a past tense].

No other parts.

Use.—To express necessity : You *must* go. As there is no Past Tense, its place is supplied by the Perfect of the following Infinitive : *e.g.* He *must have* gone.

VIII. Ought.

Indicative. Present : ought, oughtest, ought ; ought.

No other parts.

Use.—Ought was originally the Past Tense of *owe*, and had the meaning of being in debt. It now implies obligation : *e.g.* I *ought* to go. Like *must* it takes the Perfect Infinitive in place of a Past Tense : I *ought to have* gone.

Note.—*Ought* is the only Verb of its class which takes the "to" before the Infinitive. Shakespeare has : You *ought* not *walk*.

IX. Can.

Indicative. Present : can, canst, can ; can.
Past : could, couldst, could ; could.

No other parts.

Use.—Can originally signified knowledge ; now it generally means ability of any sort to do a thing : *e.g.* I *can* dance ; *can* you come to see me to-morrow?

The combination of *can* with the Infinitive was sometimes called the Potential Mood of a Verb.

X. Dare.

Indicative. Present : dare, darest, dares and dare ; dare.
Past : dared, daredst, dared ; dared [and durst (throughout) : obsolete].

Uses.

(1) As a Transitive Verb meaning "to challenge": *e.g.* I *dared* him to do it.

(2) As a Semi-Auxiliary indicating possibility. In this case the 3rd Sing. is *dare* and the "to" is omitted before the following Infinitive: *e.g.* I *dare* say; he *dare* not do it.

XI. Need is regular except in the 3rd Singular, when it is used as a Semi-Auxiliary: *e.g.* He *need* not do it unless he likes. If used as a Transitive Verb, the 3rd Person takes the -s: *e.g.* He *needs* good food.

118. OBSOLETE VERBS—The following Defective Verbs are now obsolete in most parts.

Wit—(1) Originally a Transitive Verb (=know): *e.g.* *Wist* ye not that I, etc. Past Tense wot: *e.g.* God *wot.* Both these parts are now obsolete.

(2) Now used only in the Infinitive *to wit* (=namely).

Quoth is used in poetry only in the 1st and 3rd Persons Past Tense and with Inversion: *e.g.*

Quoth the raven: "Nevermore."
As for myself, *quoth* he.

Wont is used only in the Past Participle, meaning *accustomed*: *e.g.* He was *wont* to stay there.

Worth originally meant "to become." It is now obsolete and preserved only in the 3rd Singular—

Woe *worth* the day!

Hight is now obsolete and is found in poetry only in the 3rd Singular, meaning "is named": *e.g.*

He *hight* Alisaundre.

Methinks was originally impersonal (=it seems to me). So also we find the now obsolete forms—meseems, melisteth (=it pleases me).

Note.—The phrase "if you please" was originally impersonal (=i it please you). Now *please* is practically regarded as 2nd Person Plural. "Thank you" is *not* analogous: it is elliptical for "I thank you."

EXERCISES ON CHAPTER VI.

1. Write eight sentences giving four examples of the use of the same Verb transitively and intransitively. Rewrite the four sentences containing Transitive Verbs with change of voice from Active to Passive. (M)

2. Explain what is meant by *tense* and *mood* of Verbs. Explain the uses of the Subjunctive Mood in modern English. (M)

3. Explain the different uses of the Verbal form which terminates in -ing, giving examples of each.

4. Why are Verbs in the Infinitive Mood sometimes treated as Substantives? Can you give any examples of Infinitives which ought not to be so designated? Explain your reasons.

5. Show that the forms, *I change, I am changing, I have changed* are all used with regard to present time, but in different ways. Give the corresponding forms for the Present Passive, and for the Past and Future Tenses, Active, in the Indicative Mood.

6. Explain exactly the use of the various Tenses of the Active Voice in English (both the simple Tenses and those formed with the auxiliaries have, be). Is it correct to say: "Spain has founded a mighty empire"? (M)

7. Make a list of some half a dozen Weak Verbs that have vowel-change in the Past Tense; also half a dozen that have no change there; also half a dozen that do change but not in the way of addition. (M)

8. Explain the terms *Strong* and *Weak* as applied to Verbs; also the term *conjugation*. To which conjugation do you assign *teach, fight, work, do, fly, flow, flee, tell, till, toll*, and why? (M)

9. State clearly the rules for the use of *shall* and *will*.

10. Give a concise account of the Auxiliary Verbs in English.

11. Explain the terms Anomalous and Defective. Name all the Verbs of this nature and write notes on their peculiarities.

12. Show from still familiar forms that *melt, show, shave, swell, grave* were once of the Strong conjugation; and write down the Past Participles of *shoe, light, work, knit, speed*. (M)

13. Examine carefully the uses of the Objective Case in the following:—

(*a*) He did me great service.
(*b*) I was promised a book.
(*c*) They ran all the way.
(*d*) Did you tell him the news?
(*e*) They wept bitter tears.
(*f*) It measured three feet by six.

14. Give in columns the Voice, Mood, Tense, Number, and Person of the Verbs in the following sentences:—

(*a*) He says that his friends will come this evening.
(*b*) If you had been there, you would have acted as I did.
(*c*) Go away and do not let me see you again!
(*d*) Whilst he was writing, a shot struck him.
(*e*) I was told that, if I did not improve, I should be sent away.

15. Write notes on the use or meaning of the words italicised in the following sentences :—

(*a*) I *did go* to London after all.
(*b*) You *do* not work as I *do*.
(*c*) He was *talked about* for this.
(*d*) *Crossing* the road, he was knocked down by a *passing* cab.
(*e*) *Travelling* is a pleasant mode of *improving* one's education.
(*f*) *Please* give him my kind regards.

16. Explain and illustrate the terms : Causative Verbs, Mixed Verbs, Gerund, Complement, Historic Present, Divided Infinitive.

17. Write sentences illustrating the different uses of :—

(i) I come—I am coming.
(ii) I came—I have come.
(iii) Will he come ?—Shall he come ?

Explain fully, in the case of each pair, why the forms cannot be used interchangeably. Why is it incorrect to say : "Mr Gladstone has been Prime Minister," but correct to say: "Mr Lloyd George has been Prime Minister" ? (M)

18. Give (i) the 3rd Person Singular Preterite Indicative of *swim, put, deal, read, stride* ; (ii) the Past Participle of *bear* (to carry), *become, show, lend, thrust* ; (iii) the 2nd Person Singular Present Indicative of *shall, have, may, ought, must* ; (iv) all the different forms in use of the Verb *do*.

19. Write out :—

(1) The 3rd Plural Past Indicative of *catch*.
(2) The 1st Plural Perfect Indicative of *meet*.
(3) The 2nd Singular Future Perfect Indicative of *make*.
(4) The 3rd Singular Future Indicative of *send*.
(5) The 3rd Singular Present Indicative Passive of *slay*.
(6) The 2nd Plural Past Indicative Passive of *bring*.
(7) Interrogatively, the 3rd Plural Future Indicative Active of *accept*.
(8) Negatively, the 1st Plural Present Indicative Passive of *select*.
(9) The Imperative Active of *choose*.
(10) The Infinitive Mood Active of *speak*.

Chapter VII

PRONOUNS

119. A PRONOUN is a word used instead of a **Noun.** Besides referring to some Noun previously mentioned and thus avoiding its repetition, Pronouns may also be used :—

(1) Instead of a **Noun-Equivalent**: *e.g. Playing with fire* is dangerous; *it* (= playing with fire) has caused many deaths.

(2) In the place of a **Noun inferred** from a previous sentence: *e.g.* He became Prime Minister; *that* (= to become Prime Minister) had always been his ambition.

(3) To avoid not only the repetition, but even the **mention** of a Noun, when the person or thing referred to is obvious: *e.g. I* was sleeping, but *you* were awake.

Pronouns, like Nouns, have **Case**, and frequently, unlike Nouns, they have a special form for the Objective Case. They also have Number and Gender, though these are not formed in the same way as the Number and Gender of a Noun. An additional feature of some Pronouns is their **Person** (§ 107).

Note.—The same word is often used as both Pronoun and Adjective; we shall have occasion to refer to such words in the course of this chapter.

120. CLASSIFICATION—Pronouns may be divided into the following classes, according to their various uses :—

(1) **Personal** (including **Reflexive** and **Possessive** forms): *e.g.* I, he, him (Personal); yours (Possessive); myself (Reflexive).

(2) **Demonstrative**: this (Plural, these), that (Plural, those).

(3) **Relative**: who, which, what (and their compounds, whoever, etc.), that, as.

(4) **Interrogative**: who? which? what?

(5) **Indefinite**: any, each, everyone, another, etc.

121. PERSONAL PRONOUNS are so called because they

refer to the three Persons: 1st, the person speaking; 2nd, the person spoken to; 3rd, the person or thing spoken of (§ 107).

They have **Gender**, **Number**, and **Case**.

(1) The *Gender* is distinguished only in the 3rd Person Singular: *he* (Masc.), *she* (Fem.), *it* (Neut.). The rest are of Common Gender.

(2) The *Number* is indicated by the use of totally different words:— Sing.: I, thou, he (she, it).
Plur.: we, you, they.

(3) The *Case* is formed by inflection; there is a special form for the Objective: *e.g.* he (Nom.), him (Obj.).

The following Scheme shows the Personal Pronouns, with all Persons, Genders, Numbers, and Cases.

	Singular					Plural		
	1st	2nd	3rd			1st	2nd	3rd
			M.	F.	N.			
Nom.	I	thou	he	she	it	we	you (ye)	they
Obj.	me	thee	him	her	it	us	you	them
Poss.	mine	thine	his	hers	its	ours	yours	theirs
	(my)	(thy)		(her)		(our)	(your)	(their)

NOTES.—(1) The 2nd Person Singular, *thou*, *thee*, *thine* has almost dropped out of use, *you*, *you*, *yours* being substituted. So also *ye*, 2nd Plural (originally the Nominative, *you* being Objective), is now obsolete.

(2) The 1st Plural is occasionally used for the 1st Singular: *e.g.* "We, Edward, by the grace of God, etc." An editor generally uses *we* for *I* when giving expression to his own opinions.

(3) The 3rd Person Singular Neuter *it* is often used **indefinitely** without reference to any particular thing and even without any special meaning: *e.g.*

It was William I. who conquered England (Introductory).
Who is *it*, making such a noise? (referring vaguely to a number of persons).
I think *it* my duty to inform you (referring to what follows: *to inform you*).

122. POSSESSIVES—The forms **my, thy, her, our, your, their** placed within brackets in the above table present a slight difficulty.

Are they **Adjectives** or **Pronouns**? Originally all these words were Pronouns like mine, thine, etc.

In the sentence, "This book is *yours*," there is no doubt that

yours is a Pronoun, because it stands not *with* but *in place of* a Noun-phrase—the book belonging to you. But in the sentence, "This is *your* book," the word *your* stands with a Noun, and describes and limits its meaning; hence it seems to be an **Adjective** rather than a Pronoun. Moreover, the corresponding words in French, German, and Latin are Adjectives, agreeing in all respects with the Noun following.

It is urged in support of its pronominal use that *your* stands for *Smith's* or *man's*, etc.; and that as these are Nouns the word *your* fulfils the definition of a Pronoun. But, as has been already remarked, the words Smith's, man's, etc.—the Possessive Cases of Nouns—are themselves adjectival in use, though not actually Adjectives. The form **his** does duty for both Adjective and Pronoun: *e.g.* This is *his* book (Adj.). This book is *his* (Pron.).

123. THE REFLEXIVE AND EMPHATIC FORMS—These are formed mainly from the Possessive Adjectives by adding the word self (selves). This word was originally an Adjective and then a Noun, as in "their proper *selves*" (Shakspeare). Thus we have *myself*, *thyself*, *herself*, *ourselves*, *yourself*, and *yourselves*. It should be noticed that *himself*, *itself*, *themselves* are formed, not from the Possessive Adjectives, but from the Objective Case of the Pronoun, probably, in the first two instances, because *hisself*, *itsself* do not sound pleasant to the ear. This explanation does not, however, account for *themselves*, which may have been formed by analogy with the others.

The same form is used for both Nominative and Objective Cases.

Such Pronouns have two uses:—

(1) For **Emphasis**, in Apposition to a Noun or Pronoun: *e.g.*
We *ourselves* will speak to them.
These men saw it *themselves* (in apposition to *men*).

(2) As **Reflexives**—when their Case is Objective: *e.g.*
They hurt *themselves* at cricket.

124. DEMONSTRATIVE PRONOUNS are so called because they *demonstrate* or point out a particular object.

Examples: *This* is my hat.
Whose hat is *that*?
He took a complete rest; and *this* saved his life.

Both the Demonstratives *this*, *that* (with their Plurals) can be used as Pronouns or Adjectives. Compare the sentences:—

These are his books (Pronoun).
These books are his (Adjective).

The Demonstratives *this*, *that* are occasionally used in the sense of *the latter*, *the former* (probably in imitation of the Latin hic . . . ille): *e.g.* He divided the army into two parts—Europeans and natives; *these* he sent to the rear, *those* he led to the attack.

Sometimes they are used in the sense of *some* . . . *some*: *e.g.* The boys did what they pleased; *these* played, *those* worked.

NOTE 1.—**Such** is usually considered a Demonstrative Pronoun (and Adjective), though its vague meaning also gives it a claim to be classified with the Indefinite Pronouns (§ 129). Example of use as a Pronoun:—
Suffer little children to come unto me and forbid them not, for of *such* is the kingdom of heaven.
It is an *Adjective* in:—
Such men as he are never at heart's ease.

NOTE 2.—The word **so** is an Adverb used as a Demonstrative Pronoun in such phrases as: he said *so* (=this); I told you *so*.

125. RELATIVE PRONOUNS have two functions:—

(1) They **relate** or refer to some word or phrase previously mentioned. This word or phrase is known as the **Antecedent**.

(2) Like Conjunctions, they serve to **join** sentences. For this reason they are often aptly termed Conjunctive Pronouns.

Examples: He saw the *men* | *who* were here yesterday.
(Antecedent) | (Relative)
He said *that the earth was round*, | *which* was perfectly true.
(Antecedent) | (Relative)

The bars indicate the division of the sentences. It should be noted that the Relative forms part of the second sentence in each case; in this respect it differs from a Conjunction, which, strictly speaking, belongs to neither sentence: *e.g.*

I hoped | that | you would come.

126. WHO has an Objective Case **whom** and a Possessive **whose**. These words are used for Singular and Plural alike.

They refer to Persons only, and are therefore of the Masculine or Feminine Gender.

Examples: The man *who* was here has gone away.
(Nom.)
The men *whom* I saw have been arrested.
(Obj.)
The boy, *whose* books I have brought, is not here.
(Poss.)

Which is used in the Nom. and Obj. Cases for animals and inanimate objects; its Gender is therefore Neuter.

Examples: This is the book of *which* I was speaking.
(Obj.)
He saw many dogs *which* were black.
(Nom.)

Which has no Possessive Case, *of* with the Objective being used, as in the first example above; but **whose** is sometimes used for the Possessive, especially in reference to *animals*: *e.g.*

This is the bird *whose* plumage I admire.

Notes.—(1) The distinction between who (M. and F.) and which (N.) is of modern origin; thus we find in Shakspeare:—

The first of gold, *who* this inscription bears;
The second, silver, *which* this promise carries.

and

The mistress *which* I serve.

(2) *Which* is also used as an *Adjective*: *e.g.* I know *which* books you want.

That is used indiscriminately with reference to persons or things; the same form serves for Nom. and Obj., Sing. and Plur.

Examples: Give me the man *that* is not passion's slave.
(Nom.)
You have the book *that* I was speaking of.
(Obj.)

Notes.—(1) There is a distinction between the uses of *who*, *which*, and *that*. *Who* and *which* have two uses:—

(*a*) Restrictive, when the clause introduced describes the Antecedent like an Adjective (§ 188): *e.g.*
This is the man *whom you saw.*

(*b*) Continuative, when the clause introduced continues the information already given: *e.g.*
I saw my father *who was in London.*

That can be applied only in the first of these cases (Restrictively). Thus we can say: "This is the man *that* you saw," thereby distinguishing some particular man from others; but not "I saw my father

that was in London," for this would mean " that particular father of mine who was in London," which is absurd. This discrimination of *who* and *that* is of modern origin.

(2) The word *that* is also a Demonstrative Pronoun (§ 124), an Adjective (§ 124), and a Conjunction (§ 163).

What is sometimes a Compound Relative because (according to modern usage) it stands for the Demonstrative *that* and the Relative *which*; consequently it requires no antecedent. It is always of the Neuter Gender.

Example: You know *what* I mean.

What is also used

(1) As an Adjective: He saw *what* books I had.

(2) As an Exclamation: *What!* did Cæsar swoon?

(3) Adverbially: *What* (=partly) with this and *what* with that I don't know where to turn.

(4) As an Interrogative Pronoun (see below).

(5) Indefinitely: I'll tell you *what* (=something), we'll go there at once.

Who has a similar use to (5) in older writers, *e.g.* He did nothing but frown as *who* (=anyone) should say, 'If you will not have me, choose."

NOTE.—The Compounds *whoever, whichever, whatever, whosoever,* etc., are used similarly to the simple Relatives. *Whomsoever* is also found; but not *whomever.*

As, generally an Adverb, is used as a Relative Pronoun after the Antecedents *such, same*: *e.g.*

Your friends are such *as* I admire.

But, originally a Conjunction, has the force of a Negative + a Relative Pronoun, just as the Latin *quin*, in such sentences as:

There is no man *but* loves him (=*who* does *not* love him).

127. CONCORD OF THE RELATIVE AND THE ANTECEDENT—Since the Relative refers to the person or thing denoted by the Antecedent, it necessarily agrees with it in **Gender, Number,** and **Person.** But the Relative does not agree with its Antecedent in *Case*, the Case of each being determined by the clause in which it stands: *e.g.*

The *books which* you desire are here.
(Nom.) (Obj.)
Give me the *book which* is on the table.
(Obj.) (Nom.)

The **Relative** is frequently omitted if in the Objective Case: *e.g.*
That is the man ∧ I mean.

But it must not (according to modern usage) be omitted if in the Nominative. Shakspeare wrote: "There's two or three of us ∧ have seen strange sights."

128. INTERROGATIVE PRONOUNS are used in asking questions. They are the same words as the Relative **who, which, what,** and their compounds with -ever (not *that, as, but,* nor the compounds ending in -soever).

Examples. *What* do you say?
Whatever (generally two words, *what ever*) made you do it?
Whose is this book?

Which is used interrogatively for the purpose of discrimination of one or more *persons* or *things* from a number: *e.g.*
Which of the two do you prefer?
Which of you broke the window?

Both *which* and *what* are also used as Adjectives: *e.g.*
Which book will you have?
What money have you?

129. INDEFINITE PRONOUNS are such as indicate things in a general way. They do not point out a particular thing as do the Demonstratives, nor do they even refer to a Noun previously used. The following belong to this class—*one, any* (and its compounds *anybody, anyone. anything*), *some* (and *someone, somebody, something*), *none* (and *nobody, nothing*), *other* (and *another*), *each, else, either, neither, all, few, many, several, everyone, both.*

Examples of use: *Many* are called, *few* are chosen.
What *else* is there?
Either of you will do.
One is inclined to think so.
Some were born great.

Most of these words are also Adjectives: *e.g.*

All men are mortal.

Some people are always grumbling.

130. INDEFINITE DISTRIBUTIVES — Four of these Indefinite Pronouns, viz. *each*, *either*, *neither*, *everyone*, are used **distributively**, *i.e.* with reference to a number of things one at a time. All succeeding words in the sentence connected with them must be singular: *e.g.*

Each of the girls *has her* book.

Neither of them *knows his* (or *her*) work.

A slight difficulty arises if, as in the last sentence, the persons referred to are of different sexes; grammar strictly requires the words *his or her* before *work*, but custom allows the use of *his* only.

NOTE on *each other*, *one another*.—The words *each other*, like *either* and *neither*, are used in reference to two persons only, *one another* in reference to two or more: *e.g.*

The schoolboys were hitting *one another*.

John and Charles were hitting *each other* (or *one another*).

In these sentences *one* and *each* are Nominative Case, *other* and *another* are Objective, for the original meaning was: "The schoolboys were hitting—one was hitting another," etc.

But in the sentence: "They were playing with *each other*," the original construction has been lost, and both must be taken as Objective Case governed by the Preposition *with*.

EXERCISES ON CHAPTER VII.

1. Classify Pronouns, giving examples. Write sentences illustrating the use of one Pronoun of each class.

2. Show, by means of sentences, that the same word is often used both as Pronoun and as Adjective.

3. What is meant by an Antecedent? In what way does the Antecedent agree with its Relative? Give two examples.

4. Write sentences showing the various meanings and uses of the words *one*, *which*, *each*, *that*, with explanations in each instance.

5. Explain the exact meaning and use of the word *what* in the following sentences:—

(*a*) I will tell you *what*.

(*b*) He was some*what* weary.

(*c*) *What* o'clock is it?

(*d*) *What* man is this?

(*e*) *What* with the wind, and *what* with the rain, it was not easy to get on. (M

6. Explain the uses of the Relatives *who*, *which*, and *that*, and compare them with one another.

7. In what grammatical characteristics do Nouns and Pronouns resemble each other, and in what do they differ from each other?

8. Assign to their various classes the Pronouns in the following sentences, adding notes of explanation where necessary :—

(1) Many of these apples are bad : I will have none of them.
(2) Whatever you do, keep the affair to yourself.
(3) Those are the men that I was talking about.
(4) All who are such as I have described, will be invited.
(5) The boys like each other : that is a fortunate thing.
(6) We ourselves said so, and everyone agreed.

9. Give (in columns) the Number, Gender, and Case of the Pronouns in the last question.

10. State (with reasons) which of the words italicised are Adjectives and which are Pronouns in the following :—

(1) *This* is *my* hat ; where is *yours*?
(2) Men at *some* time are masters of *their* fates.
(3) *Such* men as he be never at heart's ease.
(4) *Which* man do you mean? *Any* of *those* will do.
(5) The towns *that* you mentioned are large ; but *these* are small.
(6) Do you want *any* books? Yes, I will have *that one*.

11. Explain the Demonstrative Pronouns in :—

(1) The busy sylphs surround their darling care ;
These set the head, and those divide the hair.

(2) Two principles in human nature reign :
Self-love to urge, and Reason to restrain ;
Nor this a good, nor that a bad we call,
Each works its end to move or govern all. (M)

Chapter VIII

ADJECTIVES

131. AN ADJECTIVE is a word used to describe a Noun or Pronoun, and at the same time to limit its application. Adjectives are used in two ways:—

(1) **Attributively**, when they stand with the Noun they qualify: *e.g.*

They saw *a mad* dog.
A great crowd collected.
Which books do you want?

(2) **Predicatively**, when a Verb stands between the Adjective and the Noun or Pronoun it qualifies: *e.g.*

The dog was *mad.*
The crowd is *great.*
They seem *tired.*

Note.—A few Adjectives, *e.g. desirous, conversant, awake, afraid,* cannot be used Attributively; and a few others, *e.g. every, any,* and the Possessive Adjectives cannot be used Predicatively.

132. CLASSIFICATION — Adjectives may be classified as follows:—

(1) **Qualitative**, showing of what nature or quality an object is, *e.g.* good, happy, hard, blue, English.

(2) **Possessive**: my, thy, his, etc.

(3) **Demonstrative**: this, that, the, an (a), such.

(4) **Relative** and **Interrogative**: which, what, and compounds

(5) **Numeral**: *e.g.* one, two, second, single.

(6) **Indefinite**: *e.g.* some, any, much, few, every.

Since many words, as has been pointed out in the last chapter, serve both as Adjectives and Pronouns, many of the above classes are identical with those of the Pronouns, and therefore need no

further explanation. The **first class** (Qualitative) is the one that is especially proper to Adjectives, and it is to this class that the majority of Adjectives belong.

133. THE ARTICLES—The words *a*, *an*, *the* are generally called the **Articles**, and are sometimes classed as a separate Part of Speech. But as they correspond very closely in origin and use with the Demonstrative Adjectives *this*, *that*, they are placed with those words.

The is called the Definite Article, because like *this* and *that* it points out definitely one particular object or class.

A (**an**) is similarly called the Indefinite Article, because it points out one object but not any particular specimen. Logically, we ought perhaps to place this word under the Indefinite Class, but it is convenient to treat it here with the word *the*.

The use of **a** and **an**.

An is used before the vowel-sounds, before silent *h*, and before unemphatic *h* (*i.e.* where the accent of the word is not on the first syllable).

A is used before consonants, before aspirated and emphatic *h*, and before vowels which sound like consonants.

Examples :

an { an ape, an image, an untruth (vowel sound).
an honourable man, an hotel (silent h).
an habitual drunkard, an hospitable man (unemphatic h).

a { a book, a dog, a feature (consonant).
a hope, a happy man, a habit (aspirated and emphatic h).
a usual occurrence, a ewe lamb, a one-sided affair (vowels sounded like consonants y, w).

134. NUMERAL ADJECTIVES include :—

(1) **Cardinals**—the ordinary numbers *one*, *two*, *three*, etc.

(2) **Ordinals**—showing the order or rank of an object: *first*, *second*, *third*, etc.

(3) **Multiplicatives**—in which the number of times is indicated, *e.g. single*, *double*, *twofold*, *treble*, *threefold*, etc.

135. Sufficient explanation of the other classes of Adjectives

has been given under the corresponding Pronouns (Chapter vii.). A few examples may be added :—

His (Poss.) hands are *dirty* (Qual.).

Some (Indef.) men try to do *two* (Num.) things at the *same* (Indef.) time.

Which (Interrog.) men are *guilty* ? (Qual.).

Into *whatsoever* (Rel.) city ye enter, etc.

Those (Dem.) people are *my* (Poss.) friends.

136. ADJECTIVES USED AS OTHER PARTS OF SPEECH—In addition to the employment of the same word as Adjective and Pronoun, Adjectives are frequently used :—

(1) As **Nouns** : *e.g.* The *evil* that men do lives after them,
The *good* is oft interred with their bones.

(2) As **Adverbs** : *e.g.* They worked *hard*.
The moon shines *bright*.

Only a few Adjectives such as the above and *fast*, *loud* can be thus employed ; the student should therefore beware of such incorrect sentences as : he spoke *quick*, he writes *funny*, where the Adverbs quickly, funnily should be used.

We may here note that after Verbs of Incomplete Predication, the Adjective is correctly used and is not to be considered Adverbial : *e.g.* He is *happy*.
He looks *sad*.

(3) As **Prepositions** : *e.g.* They sat *near* me.
He is very much *like* you.
This is *worth* a shilling.

137. COMPARISON OF ADJECTIVES—Adjectives can be changed or **compared**, as it is termed, in order to show the state of the object named relatively to one or more other objects.

Thus we may say : "The man is *taller* than the woman," where we compare the height of the man with that of the woman ; or "This book is the *most beautiful* of all," where we compare this book with all others named or inferred.

There are **three degrees of Comparison** :—

(*a*) **Positive**—which is the Adjective itself ; no relative idea is indicated, *e.g.* There is a *happy* land.

(*b*) **Comparative**—which indicates a higher degree of completion or perfection relative to some other object; it is only used in comparing **two** objects: *e.g.* This boy is *happier* than that one.

(*c*) **Superlative**—which indicates the highest degree attainable of all objects of the same nature: *e.g.* He is the *happiest* boy in the class.

NOTE.—The Comparative and Superlative Degrees are often used **absolutely**: *i.e.* without any comparison being stated; in such cases however the comparison is easily inferred: *e.g.*

He was the *healthier* for his visit to the country (*i.e.* healthier than he was previously).

They are *happiest* when they are at school (*i.e.* happiest of all times).

For the use of *the* with the Comparative, see § 150.

138. MODES OF COMPARISON OF ADJECTIVES—There are three modes in which the Comparative and Superlative Degrees of Adjectives are formed.

(1) **By inflection**: to the Positive, -er is added to form the Comparative, and -est to form the Superlative: *e.g.*

Positive	*Comparative*	*Superlative*
high	higher	highest
sweet	sweeter	sweetest
bold	bolder	boldest

Exceptional Rules.

(*a*) When the Adjective ends in *-e*, -r and -st only are added:—

safe	safer	safest
large	larger	largest

(*b*) When the Adjective ends in *-y* preceded by a consonant, -y is changed to -i- and then -er, -est are added:—

	happy	happier	happiest
	lovely	lovelier	loveliest
Except:	shy	shyer	shyest

(*c*) Adjectives of one syllable ending in a consonant with a short vowel preceding, double that consonant before inflection:—

sad	sadder	saddest
fit	fitter	fittest

(2) Words of **more than two syllables**, and most words of two syllables also, form their Comparative and Superlative by prefixing **more** and **most** (these words being themselves the Comparative and Superlative of the Adverb *much*):—

magnificent	more magnificent	most magnificent
jovial	more jovial	most jovial
afe	more unsafe	most unsafe

(3) **Irregular Comparison.**

(*a*) A few Adjectives have different words for Positive, Comparative, and Superlative. They are:—

good	better	best
bad, ill, evil	worse	worst
much, many	more	most
little	less	least

(*b*) A few others have a twofold Comparison, regular and irregular:—

late	later, latter	latest, last
nigh	nigher	nighest, next
near	nearer	nearest
old	older, elder	oldest, eldest

(*c*) A few Comparative and Superlative Adjectives have no Positive Adjective, they being derived from an Adverb originally:—

(far)	farther	farthest
(forth)	further	furthest
(fore)	former	foremost, first
(in)	inner	inmost, innermost
(out)	outer, utter	utmost, uttermost
(beneath)	nether	nethermost
(up)	upper	upmost, uppermost

139. NOTES ON THE IRREGULAR COMPARISONS—

(1) There is a difference in use between *later* and *latter* and between *latest* and *last*. *Later*, *latest* refer to time: *e.g.* "He was *later* than you" (in point of time); *latter*, *last* refer to order: *e.g.* "The *latter* had the finer voice of the two." Also *latter* is never used before *than*.

(2) There is also a difference of another kind between *older*, *oldest* and *elder*, *eldest*: (*a*) Elder, eldest are used of persons only, older, oldest of persons and things: *e.g.* "This man is the *oldest*

(or *eldest*)," but "This horse is the *oldest* in the stable." (*b*) There is a further distinction between *older*, *oldest* and *elder*, *eldest* as applied to persons. For example, Prince Henry was the *eldest* son of Henry II., though he died young; but he could not be described as the *oldest*, because the others attained a greater age. (*c*) Further, *elder* is not used before *than*.

(3) *Near* is the original Comparative of *nigh*: it has now become a Positive and is compared regularly.

(4) The Positive Adverbs given in brackets in § 138 (*c*) have an Adjectival force in the compound words *outhouse*, *in-licence*, *upland*, *foreshore*. *Forth* is similarly found in the now archaic word *forthright*, and *far* survives as an Adjective in the expression "a far country."

140. A DOUBLE COMPARATIVE AND SUPERLATIVE were once admissible in English. Thus Shakspeare has:—

This was the *most unkindest* cut of all (double Sup.).

Nor that I am *more better* than Prospero (double Comp.).

Against the envy of *less happier* lands (a curious double Comp.).

The only instances of such in modern English are the words *nearer* (§ 139) and *lesser*: *e.g.*

The *lesser* light to rule the night.

141. SOME ADJECTIVES CANNOT BE COMPARED—It is impossible to assign any degree to Possessive, Demonstrative, Relative, Interrogative, Numeral, or Indefinite Adjectives (except *much* and *little*). Thus an object cannot possibly be more or less *third* than another, or more or less *some* than another.

Only Qualitative Adjectives, then, admit of Comparison, and even of these, some, owing to their nature, can ordinarily have no degree. Such are *silver*, *perfect*, *circular*, *English*. It should be noticed that such Adjectives are sometimes used with *more* and *most* with a slight difference of meaning: *e.g.* "This figure is more *circular* than that" (*i.e.* it is more nearly a circle). Strictly, if a thing is circular, it *is* circular, and can be neither more nor less so.

142. CONCORD OF ADJECTIVES—An Adjective origin-

ally agreed with the Noun it qualified—whether attributively or predicatively—in all respects. Now, however, Adjectives show no variation for Gender, Number, or Case, with the exception of the Demonstratives *this* and *that*, which have Plurals *these* and *those*. But Adjectives used as Nouns may take a Plural form: *e.g.*

Russians, Christians, interiors, valuables, aliens, neutrals.

Adjectives used attributively usually precede the Noun they qualify. Some exceptions are noted in § 215.

EXERCISES ON CHAPTER VIII.

1. Classify Adjectives, giving examples of each class.
2. What is meant by the Attributive and Predicative Uses of Adjectives? Write sentences illustrating your answer.
3. What forms of the Indefinite Article do you use before the words history, historical, European, usual, humble, ever? Give reasons for your answers. (M)
4. What Adjectives cannot be compared? Give examples to illustrate your answer.
5. What Adjectives are irregular in their comparison? Write notes on: utter, last, first, furthest, near.
6. Give the degrees of comparison of the following where such exist; if any do not admit of comparison, state why: free, dry, red, principal, gay, silly, unfortunate, square, extravagant, unique.
7. Write four sentences containing Nouns used as Adjectives, and four containing Adjectives used as Nouns.
8. Write sentences containing the following words as Adjectives and state to what class each Adjective belongs: few, whole, good, which, tall, French, such, hopeful.
9. Write four sentences containing Phrases used as Adjectives.
10. Assign to the various Classes the Adjectives in the following sentences, and state their degree and their use (Attributive or Predicative):—

(1) Various nations have customs peculiar to themselves.
(2) Every dog has his day.
(3) Several people begged him to give way, but he stood firm.
(4) A country mouse invited a town mouse to a modest supper.
(5) Those men were not satisfied, despite all their honours.
(6) An honest man's the noblest work of God.
(7) But redder yet that light shall glow
On Linden's hill of stained snow.
(8) And the pale augurs, muttering low,
Gaze on that blasted head.

11. Mention (i) three Adjectives which cannot be compared; (ii) three which are irregularly compared; (iii) three which are Demonstrative; (iv) three which cannot be used *before* a Noun; (v) three which are usually separated from a Noun in the Singular by the Indefinite Article; and (vi) three which can be separated from a Noun they qualify by the Definite Article. What will cause inversion of the Indefinite Article with any Adjective of Quality?

Chapter IX

ADVERBS

143. AN ADVERB is a word used to modify or describe more fully any Part of Speech except a Noun or Pronoun. It is the function of an Adjective to modify Nouns and Pronouns; nevertheless, we find such phrases as: The *then* king; the *above* statement; a *far* country. Two explanations may be given of such instances:—

(1) That the Adverb is there used as an Adjective, just as we have seen (§ 136) that an Adjective is sometimes used for an Adverb.

(2) That the Adverb modifies some Adjective understood, the above phrases being equivalent to "the then reigning king," etc.

Of these two explanations the former is the more logical, since one Part of Speech is frequently used for another in English, and since, moreover, there is no ground for supposing that words like "reigning," etc., were ever employed in those phrases.

It is better to avoid using any except such familiar expressions altogether; otherwise we shall be tempted to say with Shakspeare "our here approach," and such phrases.

An Adverb, then, may **modify Verbs, Adjectives, Adverbs, Conjunctions** and **Prepositions**, though its main function is to modify Verbs. We append a few examples:—

He came *gladly* (with Verb).

They were *very* happy (with Adjective).

You speak *too* quickly (with Adverb).

They came *just* because they had nothing else to do (with Conjunction).

He stood *almost* under the crane (with Preposition).

144. USES OF ADVERBS—Adverbs, like Adjectives, may be used:

(1) Attributively, with the word modified; this is their ordinary use.

(2) Predicatively, as complement to a Verb: this use is not so common.

Examples: He looks *well*, he is *here*.

Adverbs are also much used in two other ways:—

(3) Interrogatively, *i.e.* for the purpose of asking a question: *e.g.*

Where have you been?

When did you arrive?

(4) Absolutely, when they modify the whole sentence: *e.g.*

Fortunately, I had enough money with me.

Positively, I do not know where I left it.

145. CLASSIFICATION—Adverbs are classified according to their meaning, according as they indicate:—

(1) **Time**: *e.g.* then, now, to-day, early, soon, twice, never.

(2) **Place**: *e.g.* here, there, far, outside, away.

(3) **Manner**: *e.g.* thus, quickly, well, briefly.

(4) **Degree**: *e.g.* quite, too, so, very, yes, no, not.

(5) **Reason**: *e.g.* therefore, consequently, then.

Many Adverbs have more than one signification, and may therefore be placed in more than one of the above classes: *e.g.*

Then we spoke (Time).

You see, *then*, what I mean? (Reason).

So also some Adverbs do not exactly fit into a particular class, *e.g. repeatedly* conveys the idea of Time and Manner. In such cases the Adverb must be placed where it is most appropriate.

146. ADVERBS OR CONJUNCTIONS?—The words when, why, where, how, while, whence, whether, because, since, etc., require consideration.

In the sentences: "He came *while* I was speaking," "He was here *when* you arrived," are we to class *while*, *when* as Conjunctions or Adverbs? They certainly join sentences in exactly the same manner as *but*, *and*, *that*, and therefore appear to be Conjunctions. At the same time it may be noted that the words *when*, *while* have some reference to Time; though they do not modify the meaning of *was speaking*, *arrived*. Indeed it is the whole sentences, *while I was speaking*, *when you arrived*, which tell us *when* he came, *when* he was here.

Such words, therefore, fulfil the functions of both **Adverb** and Conjunction, but mainly the latter; hence they are best described as **Adverbial Conjunctions.**

NOTE.—Many of the same words are used Interrogatively (§ 144), in that case, since they do not join sentences, they are Adverbs.

147. FORMATION OF ADVERBS—

(1) Many Adverbs are formed from **Adjectives** by the addition of the termination **-ly**: *e.g.* safe, safely; quick, quickly; bright, brightly.

(*a*) When the Adjective ends in -y, this is changed to -i: *e.g.* gay, gaily, happy, happily; pretty, prettily. Exceptions: shyly, coyly.

When the Adjective ends in -le, this is dropped: *e.g.* affable, affably; suitable, suitably.

(*c*) Adjectives in -ly seldom form Adverbs as above, though we do find holily, friendlily, sillily. It is best to avoid such awkward formations by using a phrase *e.g.* "in a holy manner."

(*d*) A few Adverbs are of the same form as Adjectives: *e.g.* fast, much, better, late, little.

(2) Some Adverbs are also formed from Nouns, *e.g.* besides, needs, yesterday; also the Adverbial Objectives such as "home" (§ 78).

(3) Some Prepositions are used as Adverbs, *e.g.* in, out, after, on; as in: "They walked *in*," "He went *out*."

So also some Adverbs are obtained by compounding Prepositions with other Parts of Speech, *e.g.* hereby, therein, besides.

148. COMPARISON OF ADVERBS—Adverbs are compared in the same way as Adjectives by adding *-er*, *-est*, and by *more* and *most*. As there are few Adverbs admitting of Comparison which are of one syllable, the first method is not common; examples are:

Positive	*Comparative*	*Superlative*
soon	sooner	soonest
fast	faster	fastest
early	earlier	earliest

We rarely find such forms as *gladlier*.

A few have **Irregular Comparison**; the Comparative and Superlative of the majority of these is of the same form as the Adjective (§ 138).

Positive	*Comparative*	*Superlative*
well	better	best
ill, badly	worse	worst
much	more	most
little	less	least
late	later	latest, last
nigh, near	nigher, nearer	nighest, next, nearest
far	farther	farthest
forth	further	furthest
rathe (*obsolete*)	rather	—

149. POSITION OF ADVERBS—It may be taken as a general rule that Adverbs should be placed as close as possible to the word they modify. The following special cases should be noted:—

(1) Adverbs used Interrogatively stand *first* in the sentence: *e.g.*

Where shall I go?

(2) Adverbs used Absolutely are generally placed *first* in the sentence: *e.g.*

Naturally, he did not pass the examination.

Note that the meaning is quite different if the order is altered to: "He did not pass the examination *naturally*."

(3) Adverbs are placed *before* the Adjective, Adverb, Preposition, or Conjunction which they modify: *e.g.*

He seemed *strangely* excited.

He ran *right* round the course.

(4) With *Verbs*, various positions are taken:—

(*a*) If the Verb is Intransitive, the Adverb generally follows it: *e.g.*

They walk *quickly*.

(*b*) If the Verb is Transitive, the Adverb never separates Verb and Object, but either precedes the former, or follows the latter: *e.g.*

They *gladly* welcomed their friends;

or They welcomed their friends *gladly*.

(*c*) If the Verb is made up of an Auxiliary + an Infinitive or Participle, the Adverb often comes between the two: *e.g.*

They were *easily* beaten.

He had *just* finished.

(*d*) Adverbs of Time, and a few others, often precede a Verb, even if Intransitive: *e.g.*

We *often* go to his house.

They *frequently* laugh at his quaint manner.

(5) These positions are sometimes varied for the sake of emphasis (see Chap. xvi.), and also in poetry: *e.g.*

Hardly had I spoken when you arrived.

There stood the man.

150. REMARKS ON CERTAIN ADVERBS—

As may be: (1) A Relative Pronoun (see § 126).

(2) An Adverbial Conjunction.

(*a*) With the meaning *because*: *e.g.*

I forgive you *as* you have confessed your fault.

(*b*) With the meaning *in the manner that*: *e.g.*

He is not cheerful *as* you are.

(3) An Adverb of Degree, with the meaning *to that extent*: *e.g.*

You are not *as* tall as you look.

The second "as" is an Adverbial Conjunction.

The use of *as* as a Preposition: *e.g.* "He is as tall *as* me," is doubtful English, and is best avoided (see § 167).

So indicates manner, degree, or reason: *e.g.*

He spoke *so* politely that I was deceived (Degree).

It *so* falls out that what we have we prize not to the full (Manner).

He worked hard *so* that he might succeed (Reason).

NOTE.—(1) *So* as an Adverb of Degree must not be used in the sense of *very*. "I was *so* pleased to receive your letter" is a common error.

(2) *So* is also used as a Demonstrative Pronoun (§ 124, Note 2).

Quite is an Adverb of Degree, meaning *perfectly*: *e.g.*

He spoke *quite* naturally.

It should not be used with the meaning *very* or *rather*, as in the sentence: We have had *quite* a nice journey.

Nor must it be used as an Adjective, as in the sentence :—

There was *quite* a crowd there.

The, placed before a Comparative, is an Adverb of Degree: *e.g.*

The sooner *the* better ; *the* more *the* merrier.

The latter phrase literally means: "to the extent that (there are) more, to that extent (we shall be) merrier."

This word *the* has no connection in origin or use with the Definite Article; it was originally the Instrumental Case of the Demonstrative *that*.

There is used not only as an Adverb of Place, but also as an Introductory Adverb with indefinite meaning: *e.g.*

There was once a man who . . .

The use of *now* is similar: *e.g.*

Now it happened that he was ignorant of the fact.

With these may be compared the introductory uses of *it* (§ 121) and *and* (§ 167). Some authorities assign all these words to no Part of Speech, but group them under the vague term *Particles*.

Very is used with Adjectives to form a weak Superlative: *e.g.*

He was *very* happy.

It must not be used with Past Participles, unless these have become thorough Adjectives: thus "he was very admired" is incorrect.

Similarly, *rather* is used to form a weak Comparative: *e.g.*

He was *rather* surprised.

Yes and **No**. These words are usually classed as Adverbs because of their analogy to *not*. They really take the place of a whole sentence: *e.g.*

Were you there? *Yes* (= I was there).
Did you speak? *No* (= I did not speak).

They have, therefore, been aptly termed **Pro-Sentences** or **Substitute Adverbs**. It should be observed that *no* is also an Adverb of Degree: *e.g.*

He is *no* longer with us.

NOTE.—Two Negatives in Modern English form an Affirmative. Thus, "he is *not un*known to us," is a variation of "he is known to us."

with a shade of difference in meaning. Older writers used a Double Negative to strengthen the Negation. Thus Shakspeare has :—

Nor never look upon his face again.
Nor to *no* Roman else.

Such a use is accounted a vulgarity in Modern English.

151. ADVERBIAL PHRASES (see § 48)—These may be classified in the same manner as Adverbs: *e.g.*

He stood *on the bridge* (place) *at midnight* (time).

He came *in haste* (manner) *to our house* (place).

The enemy having been reinforced (reason), the general retreated.

EXERCISES ON CHAPTER IX.

1. Define an Adverb and state how Adverbs may be classified.
2. What is the general rule as to the position of an Adverb in a sentence? Examine its application when a Verb is modified.
3. Explain the various ways in which Adverbs are used.
4. Write notes on the use of the words: yes, no, quite, when, there.
5. Write *six* sentences in which an Adverb modifies something else than a Verb.
6. In what ways may Adverbs be compared? Give the comparison of hastily, far, loud, much, sadly, well. Mention *six* Adverbs which do not admit of Comparison, giving reasons.
7. Discuss the meaning and grammatical use of the words in *italics* in the following sentences :—
   (1) *As* it is fine, I shall go for a walk.
   (2) He looked *so* unhappy that I thought *there* was something wrong.
   (3) Drive *somewhat* faster *when* you are in the main road.
   (4) I said *so merely* because I wished to please him.
   (5) *Certainly* I will come *as* soon *as* I am ready.
8. Assign to their classes the Adverbs and Adverbial phrases in the following sentences, and state what words or phrases they modify :—
   (1) Quickly they rushed to his house, but it was too late.
   (2) Slowly and sadly we laid him down.
   (3) Seeing no one, I marched boldly on.
   (4) O'er Nelson's tomb, with silent grief oppressed
   Britannia mourns her hero now at rest.
   (5) Unfortunately, he went away so early that I did not see him.
   (6) You have never seen him, and therefore you ought not to criticise him.
   (7) He has been very ill, but has now completely recovered.
   (8) We shall pay you a visit sooner or later.

Chapter X

PREPOSITIONS

152. A PREPOSITION is a word used to join a Noun or its equivalent to some other word in the sentence, in order to show the relationship existing between the objects named. When we say "the book is *on* the table" we are not merely grammatically connecting the words *book* and *table*; we are also expressing the connection existing between the object *book* and the object *table*.

A Preposition usually precedes the Noun or equivalent which it joins to the rest of the sentence.

It may join :—

(1) Nouns and Pronouns : *e.g.*

That boy is *in* the street (joining *boy* and *street*).

They are *in* the house (joining *they* and *house*).

(2) A Noun to an Adjective, Verb or Adverb :—

He is happy *in* his choice (joining *happy* and choice).

They work *with* zest (joining *work* and *zest*).

Fortunately *for* England, he recovered (joining *fortunately* and *England*).

(3) A Noun-equivalent to some other word, phrase, or sentence : *e.g.*

To die *in* defending one's country is heroic (joining *to die* and *defending one's country*).

This is quite different *from* what we expected (joining *different* and *what we expected*).

153. CLASSIFICATION—Prepositions might be classified, as Adverbs are, according to their meaning; but as the meaning of Prepositions varies so greatly, such a classification is of little value.

A better division of Prepositions is according to their formation into :—

(1) **Simple** : *e.g.* of, to, by, with, from, at.

(2) **Compound** ; formed from a simple Preposition and some other word : *e.g.* into, within, besides, underneath, towards.

154. PREPOSITIONAL EQUIVALENTS—

(1) Two Prepositions : *e.g.*

He walked *down by* the river.

They came *from behind* the rock.

. . . When that which drew *from out* the boundless deep. . . .

(2) A Verb :—

(*a*) A Present Participle : *e.g.*

There are many opinions *concerning* this question.

You can continue *pending* their decision.

(*b*) A Past Participle : *e.g.*

It is *past* midnight.

(3) An Adjective : *e.g.*

He is very much *like* you.

This was *worth* a penny.

(4) A Phrase : *e.g.*

He went *on board* the ship.

In the midst of life we are in death.

155. GOVERNMENT—A Preposition is said to *govern* the Noun or equivalent it precedes. Thus in the sentences

He laid the book *on* the table.

He laid the burden *on* him.

the Preposition *on* is said to govern *table*, *him*. Such governed words are always in the *Objective Case*.

NOTE.—Formerly Prepositions governed the Possessive and Dative as well as the Objective. Some grammarians still regard words governed by certain Prepositions as in the Dative Case : *e.g.* in the sentence "He is very much like you," *you* is said to be Dative. To avoid confusion, it is best to consider all such governed words as levelled down to the Objective, reserving the Dative Case for the Indirect Object of Verbs (§ 84).

156. POSITION—The Preposition is occasionally placed **after** its governed word. This is frequently the case when the governed word is a Relative Pronoun, and **always** when the Relative *that* is governed : *e.g.*

I know the men *whom* you were speaking *about* . . .
or, I know the men *about whom* you were speaking.
I have read the books *that* you were speaking *about*.
[But we cannot say: I have read the books about that you were speaking.]

Under such circumstances the governed Pronoun is often omitted, especially in conversation: *e.g.* I know the men you were speaking about.

157. PREPOSITIONS AND ADVERBS—Many words are used both as Prepositions and as Adverbs. They must be distinguished according to their use in the sentence. If they govern a Noun or its equivalent, and cannot be removed from the sentence without destroying its meaning, they are Prepositions.

Examples:
The boy sat *on* the fence (Prep.).
He walked *on* briskly (Adv.).
The horses are *outside* the house (Prep.).
He is waiting *outside* (Adv.).

158. PREPOSITIONS AND CONJUNCTIONS—Although the treatment of Conjunctions belongs to the next chapter, it will be convenient here to illustrate in a similar manner the distinction between certain words which are used as Prepositions and Conjunctions. The test of § 157 will usually indicate the Prepositional use.

Examples:
I will answer *for* him (Prep.).
I came at once *for* I thought you called me (Conj.).
The concert does not begin *till* six o'clock (Prep.).
Do not return *till* I send for you (Conj.).

Certain difficult cases occur which will be discussed in § 159. There are a few words such as *before*, *after*, *since*, which are used as Adverbs, Conjunctions, and Prepositions: *e.g.*

He came *after* supper (Prep.).
We look *before* and *after* (Adverbs).
I shall go out *after* I have finished this letter (Conj.).

159. REMARKS ON CERTAIN PREPOSITIONS—

But is (1) Sometimes a Preposition, meaning *except*: *e.g.*

All our friends came *but* him.

In the well-known line "Whence all *but* he had fled," *but* is a Preposition and *he* should therefore be *him*.

(2) Most frequently a Conjunction: *e.g.*

He came *but* soon went away again.

(3) Also an Adverb: *e.g.* He is *but* (= only) a child.

(4) Equivalent to a Relative + a Negative (§ 126).

Except, originally a Past Participle (= excepted), is a Preposition: *e.g.* Everyone voted *except* him.

It cannot now be used as a Conjunction, though formerly this was possible: *e.g. Except* the Lord keep the city, the watchman waketh but in vain. Modern English uses *unless*.

The same remark applies to *without*. It is incorrect to say:

I shall not go *without* I have his permission.

Like, an Adjective, as in the phrase "in *like* manner," is also used as:

(1) A Preposition: *e.g.*

He is *like* them.

(2) Rarely, a Noun: *e.g.*

We shall not look upon his *like* again.

But *like* is never a Conjunction. It is incorrect, therefore, to say: He dresses *like* they do. *As* must be substituted.

Save, originally a Verb, is used as a Preposition: *e.g.*

All *save* him had perished.

It is incorrect to follow *save* with a Nominative, although formerly this was permissible: *e.g. Let none depart save I alone*; perhaps this was regarded as equivalent to *I saved* or *excepted* (Nominative Absolute).

160. USE AND MEANING OF THE COMMON PREPOSITIONS—The greatest divergence is found both in the meaning and use of the Prepositions. English Prepositions have to do duty not only for the ordinary relationships between objects, common to all languages, but also for the various Cases, the inflections of which are for the most part lost in our language. They generally have one or more fundamental meanings from which other figurative or idiomatic meanings have arisen. Sometimes it is difficult to show that they have any particular signification at all; and sometimes they seem to be used one for the other quite indiscriminately. We append examples of the various uses of the commonest Prepositions: with these as a basis, the student should be able to discuss any particular instance that may present itself.

At denotes *closeness* or *actual contact* :—

Place : *at* the house.
Time : *at* six o'clock, *at* present.
Manner : *at* rest, *at* a glance.
Value : *at* this rent.
Cause : *at* my command, *at* will.

Beside, besides, denotes *position by the side of* :—

Place : *beside* the sea (=at the side of).
beside the question (=outside, not to do with).
beside / *besides* } all this (=in addition to).

Between, among, amongst. *Between* is used in reference to two objects, *among* and *amongst* (indiscriminately) in reference to more than two : *e.g.* War *between* England and France.
Among the blind, the one-eyed man is king.

By denotes *nearness* :—

Place : Sit *by* me (=near).
Time : *by* six o'clock (=not after), *by* daylight (=during).
Manner : held *by* the collar (=by means of).
Agency : killed *by* a soldier.
Instrument: driven *by* machinery.
Measure : butter sold *by* the yard.
Adjuration : *by* Jove !
Reference : he did his duty *by* his friends (=towards).

For originally denoted *in front of*. Its present uses are various :—

Place : he left *for* London.
Time : he stayed there *for* six weeks.
Cause : punished *for* laziness.
Value : a penny *for* your thoughts (=in exchange for).
Opposition : *for* all that, I shall do as I like (=despite).
Favour : he died *for* his country (=on behalf of).

From denotes motion or rest away from : hence :—

Place : he came *from* London.
Time : your wages will commence *from* to-day.
Cause : suffering *from* a weak heart.
Separation : free *from* sorrow.
Origin : descended *from* the Conqueror.

In, into. *In* mainly denotes *rest at, into* denotes *motion towards.*
The former is more general in its application than *at* and contains the notions of :—

Place : he lives *in* the country.
Time : *in* an hour.
Manner : *in* sympathy, *in* tears.
Reference : *in* my opinion, happy *in* his marriage (=in respect of).

Of mainly denotes (1) *possession*, (2) the various functions of *from* :—

Possession: the love *of* a mother for her child (=Subj. Poss.).
,, : for the love *of* his country (=Obj. Poss.).
,, : the pages *of* the book (=pertaining to).
Apposition : the city *of* London (=the city, London).
Origin : he came *of* a good family (=from).
Reference : tired *of* life ; we spoke *of* you (=concerning).
Cause : he died *of* consumption (=from).
Separation : bought *of* Mr Smith (=from).

This Preposition has also many other shades of meaning more or less closely related to the above.

On indicates *proximity* and position *above* or *outside* :—

Place :	he sat *on* the fence.
Time :	*on* that occasion.
Reference :	my opinion *on* such matters as these.
Condition :	*on* his honour, *on* your recommendation.

To originally denoted motion towards :—

Place :	go *to* your room !
Time :	the train was in *to* the minute.
Reference :	duty *to* our country (=with regard to, towards)
Comparison :	similar *to* that.
Purpose :	*to* succeed, you must work hard.

With has the meaning of Association and Opposition :—

Accompaniment :	Come *with* me.
Manner :	*with* pleasure.
Instrument :	he hit the man *with* a stone.
Opposition :	they fought *with* the enemy (=against).
„ :	*with* all thy faults I love thee still (=despite).

161. Certain words—Nouns, Verbs, Adjectives, and Adverbs —require **particular Prepositions** after them. Only a dictionary or experience in English idiom can guide us in this matter. The following are a few examples :—

Nouns : an exception *to* the rule, instruction *in* Latin, notice *of* a lecture, our surprise *at* their behaviour.

Verbs : he was seized *with* remorse, they laughed *at* him, they parted *from* us, they hoped *for* better things.

Adjectives : different *from* that, similar *to* that, dependent *on* his father, independent *of* everyone.

Adverbs : dressed suitably *to* his rank, simultaneously *with* the explosion, fortunately *for* us.

NOTE.—It may be noted that the use of Prepositions has varied in the various periods of our language. Thus we say : "He lives *on* bread and water" ; Shakspeare has : "I live *with* bread like you" ; the Bible : "Man shall not live *by* bread alone." Shakspeare has also the following:—

A pension paid *from* (=by) the Sophy.
The lady Beatrice hath a quarrel *to* (=with) you.
Art thou a messenger or come *of* (=for) pleasure ?
How say you *by* (=concerning) the French lord ?

EXERCISES ON CHAPTER X.

1. Write two sentences showing the same word used in one as a Preposition and in the other as a Conjunction ; also two sentences showing the same word as Preposition and Adverb. (M)

2. Explain the term *Preposition*. How does a Preposition differ from

a Conjunction? Mention some Prepositions that have become Conjunctions. (M)

3. Write down with examples as many different uses as you can remember of the Prepositions *by*, *to*, *at*. (M)

4. Mention Adjectives which are followed, respectively, by the Prepositions *of* and *to*, arranging your examples, as far as possible, in classes. (M)

5. Discuss the use of the Prepositions *italicised* in the following :—

(1) He did his duty *by* him.
(2) *Under* these circumstances.
(3) Ten *to* one it is not so.
(4) Add ten *to* one.
(5) Keep up *for* my sake.
(6) He went *past* the house.
(7) The island *of* Great Britain.
(8) Do your duty *by* the University. (M)

6. Explain the use of *after* and *out* in the following :—

(1) *After* him then and bring him back.
(2) *After* he came, all went wrong.
(3) You go first and I will come *after*.
(4) *After* that, I will say no more.
(5) *Out*, brief candle!
(6) He was quite *out* of it.
(7) *Out* upon it!
(8) He was beaten *out and out*.
(9) He proved an *out and out* deceiver. (M)

7. Explain the meaning and syntax of *but* in the following :—

(1) There is none here *but* hates me.
(2) And was not this the earl? 'Twas none *but* he.
(3) He would have died *but* for me.
(4) He is all *but* perfect.
(5) There's not the smallest orb which thou behold'st
But in his motion like an angel sings.
(6) He is *but* a madman. (M)

8. Write sentences to show the uses of the following words as Prepositions : between, among, notwithstanding, during, but, since.

9. Take six of our common English Prepositions and show in what way each has been taken to represent different relations of time, place, and causality. (M)

10. Discuss the sense and syntax of the Prepositions *of* in the following :—

(1) The city *of* Rome.
(2) His love for me was wonderful, passing the love *of* women.
(3) All *of* a sudden.
(4) What a day we had *of* it!
(5) He died *of* a fever.
(6) What *of* that?
(7) It was very good *of* you.
(8) Upwards *of* five hundred pounds. (M)

11. State what Prepositions are used with the following words, and give sentences to illustrate your answer : adapted, conformable, provide reserve, composed, connect, consequent, expert, compare, absolve.

Chapter XI

CONJUNCTIONS

162. A CONJUNCTION is a word which joins sentences and sometimes words. It has been urged that a Conjunction always joins sentences and not *words*. Thus the sentence: "His father *and* his mother came," can be expanded into: "His father came *and* his mother came." But it will be seen that such sentences as the following cannot be thus expanded:—

Two *and* two make four.

This costs seven shillings *and* sixpence.

In these sentences *and* is not a Preposition, for it is incorrect to say: "You and *me* will go together." Hence it must be admitted that Conjunctions (especially *and*) do sometimes join words and phrases as well as sentences. When words are thus joined they are always of the *same Case*.

163. CLASSIFICATION—Conjunctions are usually divided into two main classes according to their use:—

(1) **Co-ordinate**, joining two sentences or words of equal importance. Such are: *and*, *but*, *either* . . . *or*, *neither* . . . *nor*.

Examples of use: He came *but* soon returned.

Neither this man *nor* this woman is guilty.

(2) **Subordinate**, joining a sentence to another expressing a thought of greater importance. Such are: *that*, *as*, *after*, *before*, *since*, *when*, *where*, *unless*, *if*, etc.

Examples of use: He said *that* he was satisfied.

I will do it *if* you like.

Further remarks on these classes of Conjunctions will be found in Chapter xiii.

164. POSITION OF CONJUNCTIONS — Conjunctions usually stand between the two words or sentences connected, and though strictly belonging to neither sentence, are generally considered for convenience to form part of the sentence which follows them.

Sometimes a Subordinate Conjunction and the sentence it introduces precedes the principal sentence, and thus the Conjunction does not stand between the two sentences which it grammatically connects : *e.g.*

Because I live, ye shall live also.

After you have finished, I will talk to you.

165. CORRELATIVES—Certain Conjunctions (and Adverbs) are used in pairs ; they are termed **Correlatives.**

Examples : *Both* Henry *and* I are sure of it.

Either this man *or* this woman must leave.

Neither you *nor* he has heard of it.

NOTE.—After words joined by *both . . . and*, or simply by *and*, a plural Verb is required ; but after *either . . . or, neither . . . nor*, the Verb must agree with the *nearest subject : e.g.*

Either you or I *am* right.

Neither you nor he *is* wrong.

But since such constructions sound awkward, it is better to alter the sentences to : Either you are right, or I am.

You are not right, nor is he.

166. CONJUNCTION OR ADVERB?—We have already seen that the same word is often used for Conjunction, Preposition, and Adverb (§ 158).

There are, however, a certain class of words, such as *then, therefore, so, still, yet, hence, consequently, also*, which often stand between two sentences, and which, accordingly, some grammarians term Conjunctions. Consider the sentences :—

You know your duty ; hence you have no excuse.

A is B, therefore C is D.

In each of these instances there are two independent sentences not grammatically connected ; if any grammatical connection were made, the word *and* would have to be inserted before *hence, therefore.* The two latter words are simply equivalent to *for that reason*—an Adverbial Phrase of Reason (§§ 145, 151). Hence all words of this nature are best described as **Adverbs.**

167. REMARKS ON CERTAIN CONJUNCTIONS—

Either, Neither. These words are also Indefinite Pronouns and Adjectives (§ 129).

Or is used as a Correlative with *either*, and also by itself: *e.g.*

It was you *or* he who said so.

If has two meanings:

(*a*) *Supposing that:* If he is there, I shall tell him.

(*b*) *Whether:* I do not know *if* this is true or not.

And, besides joining two co-ordinate sentences, has an introductory use, similar to that of *there*, *now* (§ 150): *e.g.*

And why should Caesar be a tyrant, then?

And, pray, why should I not do so?

As well as. The first *as* is an Adverb, the second a Conjunction (§ 150); the whole forms a Conjunctional phrase. The Verb following agrees with the *first* subject, not with the nearer: *e.g.*

He, as well as they, *was* there.

Since this sounds awkward, it is better to say, "he was there as well as they."

Than and **as**, being (generally) Conjunctions, require the same case after them as before them. Thus we say: "He is more fortunate than *I*" and "He is as fortunate as *I*," where *I* is nominative to a Verb *am* which may be mentally supplied. (§ 190).

Modern usage is, on the whole, against the employment of *than* and *as* as Prepositions. Thus the sentences:—

He is more fortunate *than me*
He is as fortunate *as me* } are considered incorrect.

Yet older writers sometimes, and good modern authors occasionally, use these words as prepositions: *e.g.*

Is she as tall *as me?* (SHAKSPEARE.)

A man no mightier *than thyself or me.* „

Satan *than whom* none higher sat. (MILTON.)

The nations not so blest *as thee.* (THOMSON.)

NOTE.—There are certain sentences in which a Verb cannot easily be supplied after the nominative following *than*; for instance:—

They asked more *than a sovereign* for the book.

He walked less *than a mile.*

Some call *than* a Preposition in such examples. But Conjunctions

join *words* as well as sentences and, as shown in § 162, it is impossible to expand some sentences containing the Conjunction *and*; the same explanation may fitly apply to *than*.

EXERCISES ON CHAPTER XI.

1. Define a Conjunction, and show how Conjunctions can be classified.

2. Show by means of examples how the following words can be sometimes used as Prepositions and sometimes as Conjunctions: *for, before, but, since.* Can *like, than, except* be thus used? Give reasons for your answer.

3. Write *three* sentences containing Co-ordinate Conjunctions, *three* containing Subordinate Conjunctions, and *three* containing Correlative Conjunctions.

4. Mention three conjunctional phrases, and introduce them into sentences.

5. Point out the Conjunctions in the following sentences, state their class, and what they connect:—

(1) I shall not leave here until you allow me to do so.
(2) As you say that it is true, I must believe it.
(3) You and I will ask whether he is at home.
(4) They would not go lest they might miss their friends.
(5) After you have spoken to him send him on to me.
(6) He acknowledged his disobedience, but he refused to say where he had been.
(7) Although he said so, I cannot believe him, for he does not always speak the truth.
(8) If I am not much mistaken, neither you nor he knows anything about it.

Chapter XII

INTERJECTIONS

168. AN INTERJECTION is a word used to express an emotion rather than to aid in the expression of a thought. Strictly speaking, Interjections are only sounds. They may express:—

Joy: hurrah! bravo!
Sorrow: alack! alas!
Surprise: ah! oh! O! hallo!
Contempt: pooh! bah! fie!

and various other phases of feeling.

169. INTERJECTIONAL PHRASES—Interjections form no part of a sentence; in analysis we are obliged to take such words by themselves, and treat them in a similar manner to Nominatives of Address (§ 77).

Various Parts of Speech and whole phrases often play the part of Interjections, and must be similarly treated; they are often considerably abbreviated.

Examples: Marry! (= by the Virgin Mary), good-bye! (= God be with you), farewell! (= may you fare well), by Jingo! (= by St Gingoulph), adieu! (= I commend you to God's care), oyes! (= French oyez = hear).

So also: hear, hear! hail! welcome! oh dear me! shocking! for shame!

EXERCISES ON CHAPTER XII.

1. What is an Interjection? Mention six Interjections and state what they express.
2. Show that the various Parts of Speech may be used as Interjections.
3. Mention six interjectional phrases and show, as far as you can, in what way they have been abbreviated, if at all.

Chapter XIII

ANALYSIS OF SENTENCES

I. The Simple Sentence

170. WE have already defined a sentence, and have dealt with the main elements of a **Simple Sentence** (Chapter iv.).

Before passing on to more complicated types of sentences, we shall treat in somewhat minuter detail the analysis of the simple sentence, and shall endeavour to clear up certain difficulties.

A complete understanding of the process of analysis of a simple sentence, and constant practice therein, are necessary preliminaries to more advanced work.

171. FURTHER SUBDIVISIONS—In Chapter iv. the four main elements of the simple sentence—the Subject, Predicate, Object, and Extension of the Predicate—were set forth.

We must now add that the Subject and Object may frequently be further subdivided into the main Subject and Object—which we shall hereafter simply call the Subject and Object—and their **Enlargements** or **Adjuncts**. Consider the sentence :—

A humble peasant visited the powerful king.

The main subject of the Verb *visited* is *peasant*; the words *a* and *humble* are Adjectives describing *peasant*, and are therefore Enlargements of the Subject.

Similarly, the object of the Verb *visited* is *king*; the words *the* and *powerful* are Enlargements of this Object.

We have already indicated that the Predicate may sometimes be subdivided into Verb and Complement (§ 51).

172. THE ENLARGEMENT OF A SUBJECT OR OBJECT may consist of:—

(1) An Adjective: as in the example given.

(2) An Adjectival Phrase: *e.g.*

The (Adj.) man *looking at these pictures* (Adj. Phrase) is *a* (Adj.) *well-known* (Adj.) artist.

His sole (Adjs.) ambition *in studying English* (Adj. Phrase) was to pass the examination.

(3) A Noun in Apposition or in the Possessive: *e.g.*

William *duke of Normandy* defeated Harold *the king*.

The *man's* hat fell off.

173. PARTS OF A SIMPLE SENTENCE—Thus we may now analyse a simple sentence into:—

1. Subject.
2. Enlargement of Subject, if any.
3. Predicate.
4. Complement of Predicate, if any.
5. Object.
6. Enlargement of Object, if any.
7. Extension of the Predicate.

174. EXAMPLES — We append a few examples of such analysis. Some prefer the Line-by-line method, and some the Tabular method.

The **Tabular Method** has its disadvantages, since it is frequently impossible to fit certain words into the columns provided, and certain columns must necessarily appear blank for some sentences. It has the advantage, however, of being clear, and thus the correctness or incorrectness of the analysis is seen at a glance.

The **Line-by-line Method** possesses the advantage that a note may be added on any difficulty or peculiarity. It sometimes happens that there are two possible ways of considering a word or phrase; in such instances our opinion and its reason should be stated. We give illustrations of both methods.

A. *The sly slow hours shall not determinate.*
The dateless limit of thy dear exile.
Subject: hours.
Enlargement: the sly slow.

Predicate : shall determinate.
Object : limit.
Enlargements : (1) the dateless.
(2) of thy dear exile.
Extension : not (Degree).

B. *These words hereafter thy tormentors be!*
Subject : words.
Enlargement : these.
Predicate : be.
Complement : thy tormentors.
Extension : hereafter (Time).

C. *Why doth it not, then, our eye-lids sink?*
Subject : it.
Predicate : doth sink.
Object : eyelids.
Enlargement : our.
Extensions : (1) why (Interrog. of Reason).
(2) not (Degree).
(3) then (Reason).

D. *The duke by law found his deserts.*

E. *Are yet two such Romans living?*

F. *Herein all breathless lies*
The mightiest of thy greatest enemies,
Richard of Bordeaux, by me hither brought.

G. *Some men are never at heart's ease.*

Sentence	Subject / Enlargement	Predicate / Complement	Object / Enlargement	Extension of Predicate
D.	duke / the	found	deserts / his	by law (Manner)
E.	Romans / two such	are living		yet (Time)
F.	Richard / (1) of Bordeaux (2) the mightiest of thy greatest enemies (3) by me hither brought	lies		(1) herein (Place) (2) All breathless (Manner)
G.	men / some	are / at heart's ease (or extension)		never (Time and Degree)

175. DIFFICULTIES IN ANALYSIS—We shall now illustrate methods of dealing with some difficulties which occur in the analysis of a sentence.

(*a*) *O Julius Cæsar, thou art mighty yet!*

The words *O Julius Cæsar* form a Nominative of Address (§ 77). Strictly speaking, they stand apart from the rest of the sentence, and therefore should find no place in a Tabular Analysis; but as they are more closely connected with the subject than with anything else they may be placed, for convenience, under that heading with the words "Nom. of Address" appended in brackets.

An Interjection or Exclamatory Phrase may be similarly treated.

(*b*) *He gave me a book.*

The word *book* is the object; *me* is indirect object (or dative), and may be placed in the object column with the word "indirect" appended in brackets. Other objects (§ 88), with the exception of the Adverbial Objective, may be similarly treated.

(*c*) *He gave a book to those men.*

Ought the words *to those men* to be treated similarly to *me* in (*b*)? When a phrase with a Preposition occurs thus, it is preferable to place it in the Extension column, since it forms an Adverbial Phrase similar to such a phrase as "at that time," which would obviously be an Extension indicating Time. It is unnecessary in this, as in many other cases, to specify the *kind* of extension when such kind cannot easily be assigned.

(*d*) *The soldiers in the town fought bravely.*

The phrase *in the town* is *not* an Extension of the Predicate, since it does not tell us where the soldiers fought; it is connected entirely with *the soldiers*, and is therefore an Enlargement of the Subject. If the sentence were "The soldiers fought bravely in the town," the same words would, of course, form an Extension to the Predicate *fought.*

(*e*) *The boy, having learnt his lessons thoroughly, received full marks.*

Participial Phrases, such as *having learnt his lessons thoroughly*, may often be considered either as Enlargements of the Subject (or Object) or as Extensions of the Predicate. The student must decide in any particular instance whether such a phrase is more

closely related to the Subject or to the Predicate. In the above sentence, *having learnt his lessons* might be regarded as the reason *why he received* full marks, and might therefore be termed an Extension of the Predicate; but as, grammatically, *having learnt* is a Participle qualifying *boy*, it seems preferable to classify the phrase as an Enlargement of the Subject.

(*f*) *His business being speedily concluded, he returned home.*

The phrase *his business being speedily concluded* forms a Nominative Absolute (§ 77). It is an Adverbial phrase telling us *when* or *why* he returned, and therefore forms an Extension of the Predicate.

(*g*) *He came to see you.*

The Infinitive *to see* is here used *Adverbially* (§ 100), and tells us *why* he came; it is therefore an Extension.

In the sentence: *They decided to fight*, the Infinitive is used as a *Noun*, and is the Object (§ 100).

(*h*) *By that time I shall have been learning to speak French a year.*

The words *shall have been learning* together form one Finite Verb, and should be placed in the Predicate column; *to speak* should, however (with the word *French*), be placed in the Object column.

(*i*) *Your friends are in the garden.*

Should the phrase *in the garden* be taken as Complement or Extension? We prefer to consider the Verb *are* as here a complete Intransitive Verb with the meaning "rest" (§ 117, I.); and the phrase *in the garden* is therefore an Extension of Place.

In cases like this, where there is some doubt as to whether a word or phrase is Complement or Extension, the best test is: does the word or phrase tell us *when, where, how, etc.*? If so it is Adverbial, and therefore an Extension. If it tells us *what* (and is not an Object), it is a Complement: *e.g.* He grows *tall* (Comp.).

II. Compound and Complex Sentences

176. Few of our thoughts are isolated: one thought has generally some connection with another, and if the connection is sufficiently close the sentences expressing these thoughts are grammatically connected. Thus suppose the two thoughts occur

to me: (1) He is a tall boy; (2) He eats a great deal. I may combine these by saying:—

He is a tall boy because he eats a great deal;

or, He is a tall boy and therefore he eats a great deal

or, As he is a tall boy, he naturally eats a great deal,

according to the connection between the two thoughts.

But suppose the two thoughts are (1) He is a tall boy, (2) He has no brother. These ideas seem to have no connection with each other, and cannot therefore be easily combined. Thus I cannot say

He is a tall boy but has no brother,

or any other such sentence, because the thoughts are too isolated for combination.

Besides the simple sentence, expressing a single thought, we therefore have more complicated sentences expressing two or more thoughts. Such sentences may be **Compound** or **Complex.**

177. A COMPOUND SENTENCE is the expression of two or more equally important thoughts. It may thus be regarded as a combination of two or more simple sentences, and these are usually connected by Co-ordinate Conjunctions (§ 163). The separate sentences are said to be of equal rank or **Co-ordinate.**

Examples: *He came to our house* and *stayed a short time.*

They saw me but *did not stop.*

Either *you are mistaken* or *I am.*

Sometimes the Conjunction is omitted: *e.g.*

I came, I saw, I conquered.

178. A COMPLEX SENTENCE is the expression of two or more thoughts, of which one is more important than the rest, these latter being dependent on the more important one. The sentence expressing the main thought is termed the **Principal Sentence** or **Clause**, and those expressing the thoughts dependent on it are termed **Subordinate Sentences** or **Clauses.**

Subordinate Clauses are joined to the Principal Clause by Subordinate Conjunctions or by Relative Pronouns.

Examples: *I said* that *I was going away.*

They brought the book | *which you wanted.*

We came when *you called us.*

In these sentences, *I said*, *they brought the book*, *we came*, are the main statements, and therefore the Principal Clauses; the others are the Subordinate Clauses.

Sometimes the connecting word is omitted: *e.g.*

He said ∧ he would come presently.

179. THE ANALYSIS of **Compound** and **Complex Sentences** comprises two operations. First of all we have to analyse the Compound or Complex Sentence into its Clauses, and to show the relation of these clauses to each other; and then we have to divide each clause into its elements.

180. TEST OF A CLAUSE. Each clause of a sentence is practically a simple sentence; it must therefore contain one Finite Verb and one only. In order, then, to discover which are the clauses of a sentence, the first thing to do is to pick out the Finite Verbs.

By this means we know the *number of clauses* in the sentence, and we have some idea of what those clauses are, though in many cases additional methods must be adopted to determine them exactly. The student is recommended at first to *underline* the Finite Verbs in the given sentence: after some practice he will be able to perform this operation mentally.

181. In the case of **Compound Sentences**, when the Finite Verbs are known, the clauses are easily determined.

Consider the sentences:—

A. He *came* to dinner and *stayed* till 11 o'clock.

The Finite Verbs are (1) *came*, (2) *stayed*. There are therefore two clauses, and obviously they are:—

(1) He came to dinner.

(2) And (he) stayed till 11 o'clock.

B. He, seeing the man in the street, *stopped* to speak to him and *gave* him money.

There are here four Verbs, *seeing*, *stopped*, *to speak*, *gave*; but of these only (1) *stopped* and (2) *gave* are finite. There are therefore two clauses which are easily seen to be:—

(1) He, seeing the man in the street, stopped to speak to him.

(2) And (he) gave him money.

All clauses of Compound Sentences are main or Principal Clauses.

NOTE.—The connecting word, though frequently, as above, not really part of either clause, is usually included in the one it introduces.

182. In the case of **Complex Sentences**, it is often possible to determine the separate clauses in the same manner.

Consider the sentences :

A. They *asked* me what I *meant*.

The Finite Verbs are (1) *asked*, and (2) *meant*, and hence the clauses are :—

(1) They asked me.
(2) What I meant.

B. These *are* the pens which I *intend* to use.

The Finite Verbs are (1) are, (2) intend : and hence the clauses are :—

(1) These are the pens.
(2) Which I intend to use.

But it is **not always possible** thus easily to determine the clauses of a Complex Sentence. Consider the sentence :—

C. The men whom we saw are at your house.

Here we have two Finite Verbs (1) saw, (2) are, and consequently two clauses. At first sight these might appear to be :—

(1) The men whom we saw.
(2) Are at your house.

A little reflection will show us, however, that this is not a correct division. The words *the men* evidently belong to the Verb *are* : in fact, they form the subject to that Verb. Hence the clauses are :—

(1) The men are at your house.
(2) Whom we saw.

This is an example of a type of frequent occurrence in which one of the clauses is broken up into two or three fragments which we have to collect together.

183. PRINCIPAL AND SUBORDINATE — The clauses having been determined, we have now to ask : Which is the Principal Clause? It is that which gives us the main statement. A good test by which the Principal Clause can be identified is that in almost all cases (but see § 187, note 1) it makes sense by itself.

Thus in sentence **C**, § 182, if we say: "The men are at your house," the sense is complete in itself, without the other part of the sentence. This clause then is *independent* of the rest of the sentence, *i.e.* it is the **Principal Clause.**

But if we say, "Whom we saw," evidently the sense is not complete. A person hearing us say this will wait for some other words; in this instance the omitted words would have come first.

This clause then is evidently *dependent* on some words which have preceded or which follow, *i.e.* it is the **Subordinate Clause.**

184. COMPOUND AND COMPLEX COMBINED — A sentence is frequently more complicated than the examples at present considered; it may contain both Compound and Complex elements.

Examples: **I.** *The men came to us when they had finished their work and insisted on seeing you.*

Here we have two Co-ordinate Sentences:—

A. The men came to us when they had finished their work.

B. And insisted on seeing you.

Of these the first may be again analysed into two clauses:—

A. { (*a*) The men came to us.
(*b*) When they had finished their work.

Hence the whole sentence may be analysed into clauses thus:—

Co-ordinate { **A.** { (*a*) The men came to us (Principal).
(*b*) When they had finished their work (Subordinate).
B. And insisted on seeing you (Principal).

II. *When Cæsar had taken the town and had left a garrison there, he departed.*

According to the test of § 182, we have here one Principal Clause:—

A. He departed.

There are two other clauses similar to each other, and these are connected together by a Co-ordinate Conjunction. They are consequently co-ordinate with one another, and subordinate to A. Hence the whole sentence may be analysed into clauses thus:—

A. He departed (Principal).

B. { (*a*) When Cæsar had taken the town (Subord.) / (*b*) And had left a garrison (Subord.) } Co-ordinate.

The consideration of more involved sentences is deferred until Subordinate Clauses have been further examined.

185. SUBORDINATE CLAUSES may be dependent on the Principal Clause in three ways, according as they bear to a word in the Principal Clause the relation of :—

(1) A Noun or Pronoun.
(2) An Adjective.
(3) An Adverb.

They are accordingly classified as Noun, Adjectival and Adverbial Clauses. It is frequently possible actually to substitute a Noun, Adjective, or Adverb for the entire Subordinate Clause without materially altering its meaning ; and where this cannot be done it is always possible to see that a Noun, Adjective, or Adverb could be so substituted if an appropriate one existed.

Examples : (1) Principal + Noun Clause :—
He asked *what I wanted.*
(2) Principal + Adjectival Clause :—
This is the boy *who is clever.*
(3) Principal + Adverbial Clause :—
He came *when the sun had set.*

The Clause *what I wanted* may be replaced by *my wants.*

The Clause *who is clever* may be replaced by *clever* before *boy.*

The Clause *when the sun had set* may be replaced by *at sunset* without materially altering the sense.

186. THE NOUN CLAUSE may represent any function of a Noun with regard to a word in the Principal Clause and may therefore be :—

(1) **The Subject** to the Verb in the Principal Clause : *e.g.*
That the earth is round is now an undisputed fact.
When he will come seems quite uncertain.

(2) **The Object** to the Verb : *e.g.*
I know *where I will wear this dagger.*
He decided *that the army should be disbanded.*

(3) **The Complement** to the Verb : *e.g.*
That is *what I say.*
They are *what we thought them to be.*

(4) In **Apposition** to a Noun or Pronoun :—

It seems to me most strange *that men should fear* (Appos. to *it*).

He mentioned the fact *that he was a doctor* (Appos. to *fact*).

(5) **Governed** by a Preposition :—

This is different from *what I expected.*

He worked for *whatever he could get.*

NOTE.—In the last two examples it is possible to consider the Principal Clauses as : *This is different* and *He worked* ; in that case the Subordinates, *from what I expected* and *for whatever he could get* will be Adverbial Clauses of Manner and Reason respectively (see § 189). It is often possible to take a Clause in more than one way, according to the manner in which it is regarded. When there is any doubt, the *reasons* for taking a certain point of view should always be carefully stated.

187. ANALYSIS OF NOUN CLAUSES—In determining whether any particular clause is a Noun Clause the student should ask himself: Does this Clause play the part of Subject, Object, or Complement to the Verb in the Principal Clause? Or is it in Apposition to a Noun or Pronoun in that Clause, or governed by a Preposition? If so, it is a Noun Clause ; reasons, *i.e.* relation of the Clause to the word or words in the Principal Clause, should always be stated.

Examples : **A.** *What is bred in the bone will come out in the flesh*:—

(1) Will come out in the flesh (Principal).

(2) What is bred in the bone (Noun Clause, Subject to *will come* in 1).

B. *He thought that his friends had deserted him* :—

(1) He thought (Principal).

(2) That his friends had deserted him (Noun Object to *thought* in 1).

NOTES.—(1) In Complex Sentences containing a Noun Clause as Subject, the Principal Sentence does not quite make sense by itself, because, of course, the subject is the Noun Clause (see § 187, A 1). A little reflection will, however, show us which is the Principal Clause. (2) A Noun Clause is frequently introduced by *that* or *what.*

188. THE ADJECTIVAL CLAUSE qualifies some Noun or Pronoun in the Principal Clause: *e.g.*

A. The evil *that men do* lives after them.

B. The house *in which we live* is lofty.

C. He was a general *whom all men admired.*

D. We love the place, O Lord, *wherein thine honour dwells.*

These sentences should be thus analysed :—

A. (1) The evil lives after them (Principal).
(2) That men do (Adjectival qualifying *evil* in 1).

B. (1) The house is lofty (Principal).
(2) In which we live (Adjectival, qualifying *house* in 1).

C. (1) He was a general (Principal).
(2) Whom all men admired (Adjectival, qualifying *general* in 1).

D. (1) We love the place [O Lord] (Principal).
(2) Wherein thine honour dwells (Adjectival, qualifying *place* in 1).

NOTES on the Adjectival Clause.

(1) The separation of this clause from the rest of the sentence frequently requires some thought. In sentences A and B, for instance, we have to pick our words from different parts of the sentence to form the Principal Clause.

(2) The words most commonly introducing Adjectival Clauses are the Relative Pronouns *who, which, what, that.* These are sometimes omitted when in the objective case: *e.g.* I know the man ∧ you mean.

189. THE ADVERBIAL CLAUSE does the work of an Adverb, and may therefore modify a Verb, Adjective, or Adverb in the Principal Clause.

Examples: A. He came *when I asked him.*

B. He was standing *where I left him.*

C. I came *because my horse would come.*

D. *If I could pray to move,* prayers would move me.

E. He is as happy *as he deserves to be.*

F. He speaks French so quickly *that I cannot understand him.*

These sentences may be analysed into clauses thus:

A. (1) He came (Principal).
(2) When I asked him (Adverbial of Time, modifying *came* in 1).

B. (1) He was standing (Principal).
(2) Where I left him (Adv. of Place, mod. *was standing* in 1).

C. (1) I came (Principal).
(2) Because my horse would come (Adv. of Reason, mod. *came* in 1).

D. (1) Prayers would move me (Principal).
(2) If I could pray to move (Adv. of Condition, mod. *would move* in 1).

E. (1) He is as happy (Principal).
(2) As he deserves to be (Adv. of Degree, mod. *happy* in 1).

F. (1) He speaks French so quickly (Principal).
(2) That I cannot understand him (Adv. of Degree, mod. *quickly* in 1).

NOTES.—(1) Be careful to keep the word modified in the Principal sentence: *e.g.* in F, do not separate the Subordinate Sentence as: so quickly that I cannot understand him.

(2) The words most commonly introducing Adverbial Clauses are the Adverbial Conjunctions.

190. ELLIPTICAL SENTENCES—We frequently meet with sentences in which there are several clauses, parts of which are omitted. These are called **elliptical** or contracted sentences.

Examples: **A.** He neither can$_\wedge$nor will$_\wedge$come (*come* and *he* omitted).

B. He is taller than I$_\wedge$(*am tall* omitted).

Such sentences should generally be analysed into clauses with the omitted words supplied in brackets, thus:—

A. (1) He neither can [come] } Principal co-ordinate clauses.
(2) Nor will [he] come }

B. (1) He is taller (Principal).
(2) Than I [am tall] (Adv. of Comparison, mod. *taller* in 1).

When sentences are extremely elliptical, there is often a doubt as to what should be supplied, or indeed whether anything at all need be supplied.

Consider the sentence: **C.** He writes quickly but accurately.

Here the words *he writes* need not be supplied before *accurately*: the whole may be taken as a simple sentence. It is only in cases where words in the sentence would find no grammatical place in the analysis that any addition may be made. For instance, in sentence **B** the Pronoun *I* is evidently a Subject to some Verb which does not appear, and which should therefore be supplied.

It is a safe rule that a Predicate should be seldom supplied, and both Subject and Predicate very rarely indeed.

191. ANALYSIS of a complicated passage into CLAUSES—"When Cæsar *saw* that the hill on which the enemy *were encamped was* well *fortified* and *could* not easily *be taken* by storm he *decided* to starve them into submission."

First of all, we pick out the Finite Verbs. They are: *saw*, *were encamped*, *was fortified*, *could be taken*, *decided*. There will therefore be *five* clauses.

Next, we separate out these five clauses, and find which of them is the Principal Clause. If we read the passage carefully, we shall find one clause only which makes a main statement and could stand alone. It is:—

A. He decided to starve them into submission (Principal).

The rest of the sentence, containing the other four clauses, tells us *the time at which*, or (taking when = since) *the reason why*, Cæsar *decided* thus. Hence we have:—

B. When Cæsar saw . . . by storm (Adv. of Time or Reason, mod. *decided* in **A**).

This sentence may be again subdivided into three, since we have two sentences describing what Cæsar *saw*:—

(1) When Cæsar saw.
Co-ordinate (2) That the hill . . . was well fortified (Noun Object to *saw* in B 1).
Co-ordinate (3) And [that it] could not be easily taken (Noun Object to *saw* in B 1).

Lastly (2) is again subdivisible since we have a clause describing *hill*:—

(*a*) That the hill was well fortified.
(*b*) On which the enemy were encamped (Adj. qualifying *hill* in *a*).

The above method of analysis shows the process of "dissecting" the sentence piece by piece in an admirable manner; but as it is rather complicated both to the analyser and also to the corrector of the analysis, the following briefer and clearer method is recommended:—

(1) He decided to starve them into submission (Principal).
(2) When Cæsar saw (Adv. of Time or Reason, mod. *decided* in 1).
(3) That the hill was well fortified (Noun Object to *saw* in 2).
(4) And could not easily be taken by storm (Noun Object to *saw* in 2, co-ord. with 3).
(5) On which the enemy were encamped (Adj. qual. *hill* in 3).

192. The Analysis of each clause must be performed exactly like the analysis of a simple sentence. We suggest a combina-

tion of the line-by-line and the tabular methods for the entire analysis of a passage: the analysis into clauses to be done first as in the preceding paragraphs, and then the analysis of each clause in tabular form. We shall need an extra column for the connecting words or Links when these do not otherwise (as in the case of Relative Pronouns) find a place in the sentence.

193. EXAMPLES OF COMPLETE ANALYSES—

I. "Since you are tongue-tied and so loath to speak,
In dumb significants proclaim your thoughts:
Let him that is a true-born gentleman
And stands upon the honour of his birth,
If he suppose that I have pleaded truth,
From off this brier pluck a white rose with me."

A. In dumb significants proclaim your thoughts (Principal).
B. Since you are tongue-tied and so loath to speak (Adv. of Reason, mod. *proclaim* in A).
C. Let him from off this brier pluck a white rose with me (Principal).
D. That is a true-born gentleman (Adj. qual. *him* in C).
E. And (that) stands upon the honour of his birth (Adj. qual. *him* in C, co-ord. with D).
F. If he suppose (Adv. of Condition, mod. *let pluck* in C).
G. That I have pleaded truth (Noun object to *suppose* in F).

Sentence	Link	Subject | Enlargement	Predicate | Complement	Object | Enlargement	Extension
A.		[you]	proclaim	thoughts | your	in dumb significants (Manner)
B.	since	you	are | tongue-tied and so loath to speak		
C.		[you]	let pluck	(1) him (obj. to *let*) (2) rose (obj. to *pluck*) | a white	(1) from off this brier (Place) (2) with me
D.		that	is | a true-born gentleman		
E.	and	[that]	stands		upon the honour of his birth
F.	if	he	suppose	[G]	
G.	that	I	have pleaded	truth	

II. "Such a sleep
They sleep—the men I loved. I think that we
Shall never more at any future time,
Delight our souls with talk of knightly deeds,
Walking about the gardens and the halls
Of Camelot as in the days that were."

A. Such a sleep they—the men—sleep (Principal).
B. I loved (Adj. qual. *men* in A).
C. I think (Principal).
D. That we shall never more at any future time delight our souls with talk of knightly deeds, walking about the gardens and the halls of Camelot as in the days (Noun Obj. to *think* in C).
E. That were (Adj. qual. *days* in D).

Sentence	Link	Subject / Enlargement	Predicate / Complement	Object / Enlargement	Extension
A.		(1) They (2) men / the	sleep	sleep (cognate) / a, such	
B.		I	loved	[whom]	
C.		I	think	[D]	
D.	that	we / walking . . . Camelot	shall delight	souls / our	(1) never (Time) (2) with talk of knightly deeds (Manner) (3) as in the days (Time)
E.		that	were		

III. "He was awake long after his Arab host had performed his usual devotions, and betaken himself to his repose, nor had sleep visited him at the hour of midnight, when a movement took place among the domestics, which, though attended with no speech and very little noise, made him aware that they were loading the camels and preparing for departure."

A. He was awake (Principal).
B. Long after his Arab host had performed his usual devotions (Adv. of Time, mod. *was awake* in A).
C. And [had] betaken himself to his repose (Adv. of Time, mod. *was awake* in A, co-ord. with B).
D. Nor had sleep visited him at the hour of midnight (Principal, co-ord. with A).
E. When a movement took place among the domestics (Adv. of Time, mod. *visited* in D and *was awake* in A).

F. Which, though attended with no speech and very little noise, made him aware (Adj. qual. *movement* in E).
G. They were loading the camels (Noun Obj. to *made aware* in F).
H. And [were] preparing for departure (Noun Obj. to *made aware* in F, co-ord. with G).

NOTE.—In sentences C and H the words ***had*** and *were* (parts of the predicates) need not be supplied; if omitted C and H form parts of B and G respectively.

The only reason why these various words are supplied in the above analysis is that the Clauses are thereby better balanced.

Sentence	Link	Subject / Enlargement	Predicate / Complement	Object / Enlargement	Extension
A.		he	was / awake		
B.	long after	host / his Arab	had performed	devotions / his usual	
C.	and	,,	[had] betaken	himself	to his repose (Place)
D.	nor	sleep	had visited	him	at the hour of midnight (Time)
E.	when	movement / a	took place		among the domestics (Place)
F.		which / though attended ... noise	made / aware	(1) him (a) [G and H]	
G.	[that]	they	were loading	camels / the	
H.	and [that]	,,	[were] preparing		for departure (Reason)

EXERCISES ON CHAPTER XIII.

1. Analyse fully the following Simple Sentences :—
   (1) A victory over the defenceless is neither great nor memorable.
   (2) Desperate diseases are by desperate remedies cured.
   (3) Much learning hath made thee mad.
   (4) Fight the good fight with all thy might.
   (5) Above all things to thine own self be true.
   (6) He doth bestride the narrow world like a Colossus
   (7) Most musical of mourners, weep anew.

(8) Now must your conscience my acquittance seal.
(9) Golden boys and girls all must,
Like chimney sweepers, come to dust.
(10) What tributaries follow him to Rome
To grace with captive bonds his chariot wheels ?
(11) In the commonwealth I would by contraries
Execute all things.
(12) Him the Almighty Power
Hurled headlong flaming from the ethereal sky.
(13) Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure.
(14) Unwillingly himself he addressed
To do his master's high behest.
(15) Thee, Father, first they sang, Omnipotent.
(16) All day she spun in her poor dwelling.
(17) Three poets, in three distant ages born,
Greece, Italy, and England did adorn.
(18) The old order changeth, yielding place to new.
(19) Her smile, her speech, with winning way
Wiled the old harper's mood away.
(20) Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear.
(21) Outside her kennel the mastiff old
Lay fast asleep, in moonshine cold.
(22) He nothing common did or mean,
Upon that memorable scene.
(23) Searching the window for a flint, I found
This paper thus sealed up.
(24) I heard a stock-dove sing or say
His homely tale this very day.
(25) The Muses, still with freedom found
Shall to thy happy coast repair.

2. Define, giving examples, a simple sentence, a complex sentence, and a compound sentence. (M)

3. Define a sentence, a phrase, and a clause, and give examples of each. (M)

4. What is the use of Analysis of sentences ? What shapes may the subject assume, and in what ways may it be enlarged ? (M)

5. Pick out the Principal and Noun clauses in the followlng sentences, and state their relationship as in § 187 :—

(1) He did not hear what I said.
(2) Whether you saw it or not is uncertain.
(3) They hope you will visit them shortly.
(4) That was how he understood it.
(5) He has nothing but what his father left him.
(6) I allowed him to do whatever he liked.
(7) What he means by such conduct, I cannot imagine.
(8) The proverb " Honesty is the best policy " has often been verified.

6. Substitute Noun Clauses for the Nouns or Noun-equivalents italicised in the following :—

(1) He has written to tell us *the time of his arrival.*
(2) Your friend has given us an account of *your deeds in India.*

(3) *His opinion on the matter* is very vague.
(4) This is *your error.*
(5) He saw *the meaning of the passage* clearly.

7. Pick out the Principal and Adjectival Clauses in the following sentences and state their relationship as in § 188 :—

(1) I have mislaid the book you lent me.
(2) The place whereon thou standest is holy ground.
(3) Make friends only with such as are honest.
(4) The soldier whom you saw is a general.
(5) Six o'clock is the time when the train arrives.
(6) He takes all he can get.

8. Substitute Adjectival Clauses for the Adjectives or Adjectival equivalents italicised in the following :—

(1) There is a *coal* mine near here.
(2) This is a *memorable* occasion.
(3) The soldiers *fighting under Cæsar* took the town.
(4) The citizens *of that town* refused to surrender.

9. Pick out the Principal and Adverbial Clauses in the following sentences and state their relationship, as in § 189 :—

(1) When I arrived at the station, the train was just starting.
(2) I left early because I had finished my work.
(3) If you tell him the truth, he will forgive you.
(4) I will go wherever you wish.
(5) He has done his work as well as could be expected.
(6) Antony was a greater orator than Brutus was.
(7) Since you know everything, what is the use of my saying more ?

10. Substitute Adverbial Clauses for the Adverbs or Adverbial equivalents italicised in the following :—

(1) *Having made up his mind,* he went to London.
(2) They arrived on the scene *at sunset.*
(3) He walked as quickly *as possible.*
(4) *School being finished,* he returned home.

11. Analyse into Clauses stating their relationships to one another :—

(1) He determined that he would pass the examination.
(2) They were so tired that they went straight to bed.
(3) I know the man you are talking about.
(4) Those who wish to play cricket may now leave.
(5) The rose, if it were called by any other name, would smell as sweet.
(6) What you say is perfectly true.
(7) He looked scornfully at me and walked away.
(8) Wherever you are, do not forget to act like a gentleman.
(9) He understands how to do his work, but is too lazy to do it well.
(10) The house in which I live is very small.
(11) I do not suppose that they will come until they receive an invitation.
(12) I have obtained the book that he wants and shall send it to him to-day.
(13) Unless you hear from me, take it for granted that I shall be at home.
(14) None but those who have studied the subject know how difficult it is.

(15) He tried for a long time before he succeeded in giving satisfaction.

(16) There were some standing there who insisted that he was a traitor.

12. Enlarge the sentence, *Tyrrell shot Rufus*, by additions (1) to the Subject, of (*a*) a Participial Phrase, and (*b*) an Adjectival Clause; (2) to the Predicate, of (*a*) an adverbial sentence of time, and (*b*) an adverbial phrase of place; and (3) to the Object, of a Noun in apposition. Distinguish each adjunct by its appropriate term, or by the marks 1 (*a*), 1 (*b*), etc. (M)

13. Distingush between a *phrase*, a *clause*, and a *sentence*; also between *co-ordinate clauses* and *subordinate clauses*. Give examples. Enlarge and complete the unfinished sentence, *The sailor told me*, so that it may become a complex sentence containing (i) a Noun in apposition to the subject, (ii) an Adjectival Clause, (iii) a Substantival Clause, (iv) an Adverbial Clause of Time, (v) an Adverbial Clause of Purpose.

14. Show by examples that the sentence, *Where he is living now*, can be used as a subordinate substantival, adjectival, or adverbial clause.

15. Construct a complex sentence containing: (1) An adverbial clause of time, (2) An objective and infinitive, (3) an adjectival phrase, (4) A nominative absolute, (5) an objective complement, (6) a cognate object. Point out which each is. (M)

16. Write a sentence containing three extensions of the predicate, one of them a clause, and let this clause contain a subject with two enlargements. (M)

17. Make up a Complex Sentence containing Clauses in the following order: (1) an Adverbial of Time, (2) a Principal, (3) an Adjectival.

18. Make up a Complex Sentence containing Clauses in the following order: (1) a Principal, (2) a Noun, (3) an Adjectival.

19. Analyse fully the following passages:—

(1) As my eldest son was bred a scholar, I determined to send him to town, where his abilities might contribute to his support and our own.

(2) The page thereupon engaged him fiercely, and Robin found that he had many little tricks at fencing.

(3) She loved me for the dangers I had passed,
And I loved her for she did pity me.

(4) The dog and man at first were friends,
But when a pique began
The dog, to gain some private ends,
Went mad and bit the man.

(5) In the midst of their conference, they were interrupted by a movement among the people, and soon afterwards five men entered the great square or market-place where they were standing.

(6) He who fights and runs away,
May live to fight another day.

(7) Know, if you killed me for my fault, I should
Have died had I not made it.

(8) I shall begin with that which, though the least in consequence, makes perhaps the most impression on our senses, because it meets our eyes in our daily walks.

(9) There is no branch of human work whose constant laws have not close analogy with those which govern every other mode of man's exertion.

(10) History, in the true sense, he does not and cannot write, for he looks on mankind as a herd without volition and without moral force; but such vivid pictures of events, such living conceptions of character, we find nowhere else in prose.

(11) With fairest flowers
While summer lasts and I live here, Fidele,
I'll sweeten thy sad grave.

(12) Men whisper that our arm is weak;
Men say our blood runs cold.

(13) There's a divinity that shapes our ends,
Rough-hew them how we may.

(14) By this time the gates were open, but before the victors broke in, the Gauls fled from the city in all directions.

(15) "What need is there," said he, "to fight, when the matter can be settled by arbitration."

(16) Even now methinks, as pondering here I stand,
I see the rural virtues leave the land.

(17) She has heard a whisper say,
A curse is on her if she stay
To look down on Camelot.

(18) Then send for unrelenting Mortimer,
And Isabel, whose eyes, being turned to steel,
Will sooner sparkle fire than shed a tear.

20. Analyse:—

(1) Whether (says Plutarch) he was the particular care of some god, who rewarded his valour that day with an extraordinary protection, or that his enemies, struck with the unusualness of his dress and beauty of his shape, supposed him something more than man, I shall not determine.

(2) He was careful not to betray to his host the fact that he was bored, but as he strode along, his heavy boots clogged with mud, he was thinking deeply of a curious incident that had occurred half an hour before, while they were lunching up at the farm.

(3) The warriors arose from their place of brief rest and simple refreshment, and courteously aided each other while they carefully replaced and adjusted the harness, from which they had relieved for the time their trusty steeds.

(4) When Henry the Eighth attempted to raise a forced loan of unusual amount by proceedings of unusual vigour, the opposition which he encountered was such as appalled even his stubborn and imperious spirit.

(5) Certainly, if a man weigh it rightly, he that doth so is rather liberal of another man's than of his own.

(6) That Milton chose well, no man can doubt who fairly compares the events of the Protectorate with those of the thirty years which succeeded it, the darkest and most disgraceful in the English annals.

(7) A step was taken this session which was important in as far

as it tended to separate the idea of death-punishment from crimes which were no longer capital. (M)

(8) The world beheld with astonishment two princes, whose rival pretensions had for so many years distracted Europe with divisions and deluged it with blood, now suddenly bound together by the closest ties of alliance. (M)

(9) In the olden days, in which distance could not be vanquished without toil, but in which toil was rewarded, there were few moments of which the recollection was more fondly cherished by the traveller than that which brought him within sight of Venice.

21. Analyse :—

(1) Let's dry our eyes ; and thus far hear me, Cromwell
And when I am forgotten, as I shall be,
And sleep in dull cold marble, where no mention
Of me more must be heard of, say, I taught thee.
Say Wolsey that once trod the ways of glory
And sounded all the depths and shoals of honour
Found thee a way out of his wreck to rise in.

(2) And if King Edward be as true and just
As I am subtle, false, and treacherous
This day should Clarence closely be mewed up,
About a prophecy which says that G
Of Edward's heirs the murderer shall be. (M)

(3) If all was good and fair we met
This earth had been the Paradise
It never looked to human eyes
Since Adam left his garden yet. (M)

(4) But where the path we walked began
To slant the fifth autumnal slope
As we descended following Hope
There sat the shadow feared of man. (M)

(5) 'Tis a common proof
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face ;
But when he once attains the utmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. (M)

(6) As waggish boys in games themselves forswear,
So the boy love is perjured everywhere :
For ere Demetrius looked on Hermia's eyne,
He hailed down oaths that he was only mine. (M)

(7) And ever against eating cares
Lap me in soft Lydian airs,

Such as the meeting soul may pierce
In notes with many a winding-bout
Of linked sweetness long drawn out. (M)

(8) It little profits that an idle king
Matched with an aged wife, I mete and dole
Unequal laws unto a savage race
That house, and sleep, and feed, and know not me. (M)

(9) What thou art we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see
As from thy presence showers a rain of melody. (M)

(10) Of man's first disobedience and the fruit
Of that forbidden tree whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat
Sing, Heavenly Muse. (M)

22. Of what two parts does every clause consist? How does a sentence differ from a clause? Supply what is needed to complete each imperfectly expressed sentence or clause in the following expressions:—(i) Thank you. (ii) Please come at once. (iii) Good-day! (iv) At your service, Sir! (v) Woe unto you! (vi) He was as gay as a lark. (vii) Who is here so vile that will not love his country? None, Brutus, none.

Chapter XIV

PARSING

194. PARSING is an exercise by means of which we make a kind of synopsis of the grammar of any word in its relation to the rest of the sentence; it thus has to do both with Accidence and with Syntax.

Parsing is closely bound up with Analysis, which deals with the elements of a sentence and their mutual relationship. Perhaps the difference between the two processes may be illustrated by an analogy from Chemistry. Analysis of sentences corresponds to the process of the analysis of a chemical compound into its elements: parsing to the description of the properties and reactions of each of those elements when separated.

195. Since part of the work of parsing is the establishment of the relationship of the various words of a sentence, it must be preceded by analysis—at least by the analysis of the simple sentence. Indeed, it is necessary to analyse the given sentence, at all events mentally, before attempting to parse a word in it. Parsing must also, naturally, be preceded by a knowledge of Accidence and Syntax.

196. The most elementary form of parsing consists in naming the Parts of Speech of the various words given (Chap. iii.). The whole sentence in which the word exists must be known before even this part of parsing can be accomplished, for, as has been frequently indicated in the preceding chapters, a word may often be two or more parts of speech according to its use.

To illustrate this important point still further, we give a few instances:—

After. *After* him, Jack! (Prep. used as a Verb).
He came *after* I had left (Conj.).
He will speak *after* me (Prep.).
We look before and *after* (Adverb).
They talked of the *after* life (Adj.).

But. None *but* the brave deserves the fair (Prep.).
They ran *but* lost the train (Conj.).
He is *but* a little child (Adv.).
There is none *but* loves him (Conj. equivalent to Relative + Negative).

All. *All* men are mortal (Adj.).
All were present to hear him (Pron.).
He lost his *all* (Noun).

Light. The *light* burns dimly (Noun).
Light those candles (Verb).
This room is *light* (Adj.).

No. *No* man has seen him (Adj.).
He is *no* better (Adv. of Degree).
Did you speak? *No.* (Substitute Adverb).

That. *That* is my book (Demons. Pron.).
That dog is mine (Demons. Adj.).
The book *that* you want is here (Rel. Pron.).
I thought *that* you had gone (Conj.).

197. HOW TO PARSE—We shall now consider the various statements that have to be made concerning the different Parts of Speech. They are such as have been treated in the foregoing chapters.

The following exhibits the general scheme of Parsing:—

Nouns (see Chap. **v.**).

(1) *Kind:* Proper, Common (Collective, Multitude, Material), Abstract (Verbal).

(2) *Gender:* Masculine, Feminine, Common, Neuter.

(3) *Number:* Singular, Plural.

(4) *Case:* Nominative, Objective (Dative), Possessive.

(5) *Reason for Case:*
- if Nom.: Subject, Complement, Apposition, Address, Absolute.
- if Obj.: Object, gov. by Prep., Complement, Apposition, Adverbial.
- if Poss.: qualifying what Noun.

Example: "*John's parents* are in the *garden*."
John's: Noun, Proper, Masc., Sing., Possess. qual. *parents*.
Parents: Noun, Common, Com. Gender, Plur., Nom., subject to *are*.
Garden: Noun, Common, Neut., Sing., Obj., gov. by *in*.

Verbs (see Chap. vi.).

(1) *Kind:* Transitive, Intransitive, Incomplete (Auxiliary, Semi-Auxiliary, Copulative).

(2) *Conjugation:* Strong, Weak.

(3) *Voice:* Active, Passive.

(4) *Mood:* Indicative, Imperative, Subjunctive, Infinitive.

(5) *Tense:* Present, Past, Future, Perfect, Pluperfect, Future Perfect. Simple or Continuous form.

(6) *Number:* Singular, Plural.

(7) *Person:* First, Second, Third.

(8) *Agreement:* With Subject.

Example: "They *heard* what *was said* and then *went* away."

Heard: Verb, Trans., Weak, Act., Indic., Past, 3rd Plur., agreeing with Subj. *they*.

Was said: Verb, Trans., Weak, Passive, Indic., Past, 3rd Sing., agreeing with Subj. *what*.

Went: Verb, Intrans., Anomalous, Act. Indic., Past, 3rd Plur., agreeing with Subj. *they* (*understood*).

Pronouns (see Chap. vii.).

(1) *Kind:* Personal (Reflexive), Demonstrative, Relative, Interrogative, Indefinite.

(2) *Gender:* Masculine, Feminine, Common, Neuter.

(3) *Person:* First, Second, Third.

(4) *Number:* Singular, Plural.

(5) *Case:* Nominative, Objective (Dative), Possessive.

(6) *Reason for Case* (as for Nouns).

Example: "*Those whom he* addressed said that the fault was *theirs*."

Those: Pronoun, Dem., Common, 3rd Plur., Nom., Subject to *said*.

Whom: Pronoun, Rel., Common, 3rd Plural, Obj., gov. by *addressed*, antecedent *those*.

He: Pronoun, Personal, Masc., 3rd Sing., Nom., Subj. to *addressed*.

Theirs: Pronoun, Personal, Common, 3rd Plur., Possess., complement to *was*.

Adjectives (see Chap. viii.).

(1) *Kind:* Qualitative, Possessive, Demonstrative, Relative, Interrogative, Numeral, Indefinite.

(2) *Degree* (where necessary): Positive, Comparative, Superlative.

(3) *Relationship:* Qualifying Noun or Pronoun, Predicative use as Complement to Verb.

Example : " *That* book was *the best* in *his* library."
That : Adj., Demons., qual. *book.*
The : Adj., Demons. (Definite Article), qual. *book.*
Best : Adj., Qual., Superl., qual. *book*, Predic. use, Comp. to *was.*
His : Adj., Possess., qual. *library.*

Adverbs (see Chap. ix.).

(1) *Kind :* Time, Place, Manner, Degree, Reason.

(2) *Degree* (where necessary) *:* As for Adjectives.

(3) *Relationship :* Modifying Verb, Adj., Adv., etc.

Example : " *Fortunately* they went *away almost immediately.*
Fortunately : Adv. of Manner, Absolute Use, mod. whole sentence.
Away : Adv. of Place, mod. *went.*
Almost : Adv. of Degree, mod. *immediately.*
Immediately : Adv. of Time, mod. *went.*

Prepositions (see Chap. x.).

Relationship : Word governed.

Example : " He was sitting *on* a chair *in* his study."
On : Prep. governing *chair.*
In : Prep. governing *study.*

Conjunctions (see Chap. xi.).

(1) *Kind :* Co-ordinate, Subordinate.

(2) *Relationship :* Joining what words or sentences.

Example : " They came here *but* went away *when* they had finished work."
But : Conj., Co-ord., joining *They came here* and *went . . . work.*
When : Conj., Subord., Adv., joining *went away* and *they . . . work.*

Interjections—No remarks.

198. NOTES ON PARSING—

(1) In parsing a word it is often necessary, in addition to the information given according to the above scheme, to make some additional remarks applicable to the particular instance at hand. The following are a few of the extra details that should be given :—

(*a*) The Person of a Noun, if exceptionally 1st or 2nd (§ 108).

(*b*) The use of a Proper Noun as Common, etc.

(*c*) The Anomality or Defectiveness of certain Verbs.

(*d*) The agreement of a Relative Pronoun with its Antecedent.

(*e*) The Predicative use of an Adjective or Adverb, and the Interrogative and Absolute uses of Adverbs.

(2) Each part of a composite Verb should be parsed separately and then as a whole.

Example: He *has been giving.*

has: Indic. Pres., 3rd Sing. of *have.*

been: Past Part. of *be.*

giving: Gerund of *give.*

has been giving: Verb Trans., Strong, Act., Indic., Perfect, Continuous, 3rd Sing., agreeing with subject *he.*

(3) A Phrase equivalent to a Preposition, Conjunction, etc., should be parsed word by word, and then the equivalence should be stated.

(4) The Infinitive Mood requires special consideration. Of the *Infinitive Proper* the following should be mentioned :—

(*a*) *Voice:* Active, Passive.

(*b*) *Tense:* Present, Perfect.

(*c*) *Use:* as Noun (Subject, etc.), as Adj. (qual. Noun, etc.), as Adv. (mod. Verb, etc.), Absolute.

Example: "I came *to tell* you this."

To tell: Verb, Infin., Act., Pres., Adv. use, mod. *came.*

Of the *Gerund* the following should be stated :—

(*a*) *Tense*: Present, Perfect.

(*b*) *Relationship:* Subj. or Obj. to Verb, gov. by Prep., governing what object.

Example: "He was fond of *studying* English."

Studying: Verb, Inf., Gerund, Pres., gov. by Prep. *of*, gov. *English.*

199. Examples of Parsing.

(*a*) "Tell me not in mournful numbers
Life is but an empty dream."

Tell: Verb, Trans., Weak, Act., Imper., Pres., 2nd Sing. or Plural, agreeing with subject *you* (*thou*) understood.

Me: Pronoun, Pers., Com., Sing., 1st, Dat., indirect obj. to *tell.*

Not: Adv., Degree, mod. *tell.*

In: Prep. gov. *numbers.*

Mournful: Adj., Qual., qualifying numbers.

Numbers: Noun, Com., Neut., Plur., Obj. gov. by *in.*

Life: Noun, Com., Neut., Sing, Nom., subj. to *is.*

Is: Verb, Copul., Anom., Indic., Pres., 3rd Sing., agreeing with subj. *life.*

But: Adv., Manner, mod. *is.*

An: Adj., Demons., Indef. Article, qual. *dream.*

Empty: Adj., Qual., qualifying *dream.*
Dream: Noun, Com., Neut., Sing., Nom., compl. to *is.*
(*b*) " Oh ! weep for Adonais, though our tears
Thaw not the frost which binds so dear a head ! "
Oh: Interjection.
Weep: Verb, Intrans., Weak, Act., Imper., Pres., 2nd Sing. or Plur. agreeing with subj. *you* (or *thou*) understood.
For: Prep. gov. *Adonais.*
Adonais: Noun, Proper, Masc., Sing., Obj. gov. by *for.*
Though: Conj., Subord., joining *weep . . . Adonais* to *our . . . head.*
Our: Adj., Possess., qual. *tears.*
Tears: Noun, Common, Neut., Plur., Nom. subj. to *thaw.*
Thaw: Verb, Trans., Weak, Act, Subj., (or Indic.), 3rd Plur., agreeing with subj. *tears.*
Not: Adv. Degree mod. *thaw.*
The: Adj., Demons., Def. Article, qual. *frost.*
Frost: Noun, Common, Neut., Sing., Obj., object to *thaw.*
Which: Pronoun, Rel., Neut., Nom., Subject to *binds* agreeing with Antec. *frost.*
Binds: Verb, Trans., Strong, Act., Indic., Pres., 3rd Sing. agreeing with subj. *which.*
So: Adv., Degree mod. *dear.*
Dear: Adj., Qual., qualifying *head.*
A: Adj., Demons., Indef. Article., qual. *head.*
Head: Noun, Common, Neut., Sing., Obj., object to *binds.*

EXERCISES ON CHAPTER XIV.

1. Parse each word in the following :—
   (1) Drink to me only with thine eyes.
   (2) There's none like pretty Sally.
   (3) Just for a handful of silver he left us.
   (4) Lightly they'll talk of the spirit that's gone.
   (5) Earth fills her lap with pleasures of her own.
   (6) It's dull in our town since my playmates left.
   (7) So Love was crowned but Music won the cause.
   (8) Alas ! they had been friends from youth.
2. Discuss the syntax of the words italicised in the following :—
   (1) He died *last week.*
   (2) He died *a poor man.*
   (3) He died *a violent death.*
   (4) They made him *king.*
   (5) The evenings were growing *dark.*
   (6) So much *the* better. (M)
3. Parse the words italicised in the following :—
   (1) *After eating* apples he fell ill.
   (2) *While eating* apples he fell ill.
   (3) The *eating* of apples made him ill.
   (4) *Cooking* apples are not good for eating.
   (5) On *receiving* orders to leave the town, he asked *for* a *time* table, *as* he wished to find out *when* the next train started.
4. Form sentences showing each of the words *hope, in, which, for, show, only, fast, his* as two different parts of speech, and distinguish between them in each case.

5. Discuss the syntax of the words and phrases italicised in :—
   (1) He read the *volume's* pages *through and through*.
   (2) He was beheaded—a *punishment* fit for a traitor !
   (3) They abandoned the camp, *baggage and all*.
   (4) *Have* I to go there ? *Yes*, I think *so*.
   (5) He died a *martyr's death* and left us *his memory* as *an example*.
   (6) *It* is supposed that he went *on board* the ship.

6. Parse all the words in *-ing* in the sentence : Darkling, we went singing on our way, with our walking sticks in our hands, weary of toiling in the town. (M)

7. How are words grouped according to their grammatical usage ? In which group or groups do you place *than*, *but*, *divine*, *single*, *that*, *while* ? Give reasons.

8. Discuss the syntax of the words and phrases italicised in :—
   (1) Get *you* gone !
   (2) *Down* with it !
   (3) *Let* knowledge grow from *more* to more.
   (4) For every *why*, he had a *wherefore*.
   (5) He that hath ears *to hear*, let him *hear*.
   (6) I think *it* right to say.
   (7) It will last for *ever*.
   (8) Let me see *you do* that again.
   (9) I would be *friends* with you.
   (10) They spent *four weeks* at Karlsbad, *which* is one of the most popular *health* resorts in Europe.
   (11) *You*, sir, what *trade* are you ?
   (12) The whole thing, *lock*, *stock and barrel*, isn't worth one big yellow *sea-poppy*. (M)

9. Analyse into clauses, stating the relationship between them, and parse the words in italics in the following :—

   (1) I have heard *tell* and can esteem it true
   How that an eagle *looking* on the sun,
   Rejoicing for his part
   And bringing oft his *young* to look there *too*,
   If one *gaze* longer *than* another one,
   On him will set his heart,

   (2) *Tired nature's* sweet restorer, balmy sleep,
   He like the world his ready *visit* pays
   Where fortune *smiles* ; the *wretched* he forsakes :
   Swift on his downy pinion flies from woe
   And *lights* on lids *unsullied* with a tear.

   (3) *Since* first I saw thee come and heard thy cry,
   I could not rid me of the dread *that* one
   By *whom* such daring villanies were done
   Must be some lord of *mine*—*ay*, e'en perhaps a son.
   Whoe'er he was I *knew* my task ; but feared
   A father's heart in case the *worst* appeared.

   (4) Truths, on which *depends* our main concern,
   That 'tis our shame and misery not to learn,
   Shine by the side of *every* path we tread.
   With such a lustre he *that* runs *may read*.

10. Discuss the grammatical uses of the words *what, nothing, both,* in the following :—

(1) I'll tell you *what* ; we will go and see him.
(2) *What* news have you brought ?
(3) *What* with one thing and *what* with another.
(4) *Nothing* good can come of that.
(5) *Both* my friends saw it.
(6) We were *both* of us present.
(7) *Both* the two cities were Roman colonies.
(8) *Both* the king and the queen spoke.
(9) The name set *both* our thoughts anxiously wandering.

11. Discuss the case of each word in *italics* in the following sentences : (i) They love *each other.* (ii) What *age* is he ? (iii) He acted in his capacity as a *judge.* (iv) The wind blew in the *bride* and bridegroom's faces. (v) Who is he *That* every man in arms should wish to be ? (vi) One *whom* all the world knew was so wronged. (vii) The note was then handed to the officer, and the case proceeded without *it* being read. (viii) It shall come to pass, that the *man* whom I shall choose, his rod shall bud.

12. Comment on anything noteworthy in the syntax of the italicised words in :—

(i) *The* more *the* better. (ii) *Both* in appearance and character, they were alike. (iii) The French press *know* little of the actual facts. (iv) The earth *is* the Lord's and the fulness thereof. (v) Every limb and feature *appears* with its appropriate grace. (vi) I thought *it* best to remain. (vii) You *had* better go. (viii) *Do* be still.

13. Explain carefully what there is of a special character in each of the following examples of the genitive case :—

(i) He dined at my father's. (ii) A friend of my father's. (iii) That father of mine. (iv) From my father and grandfather's time. (v) For long acquaintance sake. (vi) December's snow. (vii) A hair's breadth. (viii) A baker's dozen. (ix) For God's love. (x) Scio's rocky isle.

14. Comment on the grammar or construction of the italicised words and phrases in :—

(1) Thine, *Gawain,* was the voice.
(2) *Methought* I saw my *late espoused* saint.
(3) Then was she chosen *abbess* : there an *abbess* lived.
(4) He commanded the sea *to be scourged.*
(5) When, *doffed his casque,* he felt free air,
Around gan Marmion wildly *stare.*
(6) Now, *good my liege* and brother sage,
What think ye of *mine* elfin page ?

Chapter XV

ERRORS IN ENGLISH GRAMMAR

200. IN order to speak and to write English correctly, it is necessary to guard against many errors which constantly occur in the conversation we hear around us, and in the newspapers and books we read. It may be pointed out that nothing ensures correctness in writing more than correctness in speaking. The student should therefore make it his aim to speak carefully and correctly and to avoid the mistakes, due largely to ignorance or carelessness, which will be discussed in this and subsequent chapters.

201. ERRORS. Such mistakes are chiefly twofold :—

(1) **Errors in Grammar** which involve a violation of the rules and principles of grammar.

(2) **Errors in Style**, which include such mistakes as are connected with the order of words in a sentence, ambiguity of expression, use of words in an incorrect sense, slang, etc.

Note.—In poetry, a great deal of licence is allowed both in grammar and style. Many phrases and constructions, therefore, which occur in poetry are, strictly speaking, erroneous and must be avoided in ordinary composition and conversation. If such sentences are offered for criticism, they must be discussed and corrected according to the standard of modern prose.

202. In this chapter we shall confine ourselves to the consideration of some common errors, due, for the most part, to a violation of grammar. It will be convenient in the course of our treatment to recapitulate some of the Rules of Syntax already given in the earlier chapters of this book, and to add a few others. Reference will be added, wherever possible, to the paragraph dealing with the grammar in question.

In correcting faulty sentences, the student should take care

not to make *unnecessary* alterations; the least change is always the best.

203. CONCORD OF SUBJECT AND PREDICATE (§ 108) —The Verb agrees with its Subject in Number and Person:—

Thou who *has* created all things *will* be merciful (incorrect person).

The study of ancient relics *are* interesting (incorrect number).

The following additional rules should be noted:—

(1) Two or more subjects coupled by **and** take a plural:—

Is Bushy, Green and the Earl of Wiltshire dead? (incorrect).

Except when the subjects together express one idea, or when they are almost synonymous:—

Milk and soda *is* a refreshing drink (correct).

Wherein *doth* sit the fear and dread of kings (allowable).

(2) When two subjects are connected by **or, nor,** the Verb agrees with the *nearer one* (§ 165):—

Either he or I *are* wrong (incorrect).

(3) A Plural denoting *a single object* naturally takes a singular verb:—

The United States *have* an army (incorrect).

(4) Subjects used **distributively** take a singular (§ 130):—

Every man, woman and child *understand* it (incorrect).

Many a person *make* this mistake (incorrect).

(5) When two subjects are connected by the conjunctional phrase **as well as,** the Verb agrees with the *first* (§ 167).

Similarly also when a subject is connected by a Preposition to a Noun, the Verb agrees, of course, with the subject only:—

This man, as well as you, *deserve* punishment (incorrect).

The house with all its furniture *were* wrecked (incorrect).

204. THE COMPLEMENT after a Verb must be of the same case as the word before the Verb (§ 77):—

I know that man to be *him* (correct).

It is *me* (incorrect).

The latter error is so common (particularly in conversation) that it is often said to be "sanctioned by usage"; it is sometimes also defended on the analogy of the French *c'est moi*, from which it probably arose. [See also § 247 (3).]

205. THE OBJECTIVE **is governed by a Verb** (§ 76) :—

Leave James and *I* to do the work (incorrect).

They did not see you and *I* (incorrect).

Beware especially of *who* (Nom.) for *whom* (Obj.) and *vice versa*—a very common error :—

Someone told me, I forget *whom* (incorrect).

Who does the book describe ? (incorrect).

The Objective is governed by a Preposition (§ 155) :—

Between you and *I* there is something wrong here (incorrect).

Who is the book written by? (incorrect).

USE OF THE POSSESSIVE (§ 81) :—

The number of the book's pages is 74 (incorrect ; say "The pages of the book").

Use of the Apostrophe for the Possessive (§ 80) :—

These are the *mens'* books (incorrect).

I remain, *Your's* sincerely (incorrect).

206. A NOUN used in the **Collective** sense must not afterwards be used as if it were a Noun of **Multitude**, *i.e.* with a Plural Verb :—

The crowd is fickle ; *they are* utterly inconsistent (incorrect).

207. THE RELATIVE PRONOUN agrees with its Antecedent in Gender, Number, and Person, but takes its Case from its own clause (§ 127). If there are two possible antecedents, the Pronoun agrees with the nearer :—

He is one of those men who *causes* all the trouble (incorrect).

Distinction between **that** and **who, which** :—

They saw Mr Jones *that* received them graciously (incorrect).

After Distributives [§ 130 and 203 (4)] a Verb, Pronoun, or Possessive Adjective must be singular :—

Every man to *their* taste (incorrect).

If anyone comes, let *them* wait (incorrect).

Strictly speaking, the latter sentence should be : ". . . let *him* or *her* wait" ; but "let *him* wait" suffices.

Either, Neither must be used of **two** things only (§ 130, note) :—

Either of the four will suit us (incorrect).

Any, Other cannot be used with superlatives :—

The largest circulation of *any* daily paper (incorrect).

Of all *other* poets he was the greatest (incorrect).

Use of Another, each other, one another (§ 130) :—

They were all talking to *each other* (incorrect).

Each of the boys was as clever as *another* (incorrect).

One must be followed by **one's**, not by *his* :—

One must not forget *his* duty to *his* country (incorrect).

Distinction between **few** and **a few, little** and **a little. Few** has a negative idea : *e.g.* " few were saved," conveys the idea that most were lost.

This is such a difficult subject that *a few* can understand it (incorrect).

Little money goes a long way (incorrect).

208. DEMONSTRATIVE ADJECTIVES **agree with the Noun** they qualify in number (§ 142) : —

I do not like *those* kind of men (incorrect).

Double Comparative or **Superlative** is inadmissible (§ 140),

He is *more dearer* to me than you are (incorrect).

Superlative for **Comparative** is inadmissible (§ 137).

Of two evils choose the *least* (incorrect).

Some Adjectives cannot be compared (§ 141).

The *most unique* specimen has been discovered (incorrect).

209. USE OF TENSES (§ 105).

I *have gone* to London yesterday (incorrect).

I *was* here ten days when you came (incorrect).

I hoped *to have answered* his letter yesterday (sanctioned by usage).

Past Tense for **Past Participle**, and *vice versa* is inadmissible.

He has *drank* some wine (incorrect).

Sequence of Tenses (§ 106).

He wished that you *will* speak to him (incorrect).

They were eating and *read* at the same time (incorrect).

Confusion of **Shall** and **Will** (§ 117, IV.).

I *will* be glad to see you to-morrow (incorrect).

They *shall* see you in a few days (incorrect, if *future* only).

Unrelated Participle (§ 103).

Having written the book, it was burnt (incorrect).

Gerund used as though it were a Participle (§ 103).

I have not heard of *him learning* music (incorrect).

210. ADVERB FOR ADJECTIVE, and *vice versa*, is inadmissible, except in special cases (§ 143).

Thou couldst not die more *honourable* (incorrect).

Good gentlemen, look fresh and *merrily* (incorrect).

Distinction between **No** and **Not**.

Have you ever seen him or *no*? (incorrect).

Double negative is inadmissible (§ 150).

Nobody *never* thinks *nothing* of such people (incorrect).

211. USE OF CERTAIN PREPOSITIONS AS CONJUNCTIONS and *vice versa* (§ 159).

I shall stay here *without* you send for me (incorrect).

Do not do it *like* he says (incorrect).

He is taller *than* me (incorrect).

Use of the **Wrong Preposition** after certain words (§ 161).

This is different *to* that (incorrect)

Wrong Correlatives (§ 165):

He would neither work *or* play (incorrect).

EXERCISES ON CHAPTER XV.

1. Write out correctly all the incorrect sentences given in this chapter.
2. Correct or justify the following, giving reasons:—
   (1) Who do you speak to?
   (2) It was thought to be him.
   (3) Whether or no I am right, you are certainly wrong.
   (4) Art thou proud yet? Ay, that I am not thee.
   (5) Whoever the king favours the cardinal will find employment for.
   (6) Nothing but wailings was heard.
   (7) Neither of them are remarkable for precision.
   (8) It must be confessed that a lampoon or a satire do not carry in them robbery and murder.
   (9) Thersites' body is as good as Ajax when neither are alive.
   (10) I like it better than any.
   (11) And since I never dare to write as funny as I can.
   (12) Laying the suspicion on somebody, I know not who, in the country.

(13) Well is him that hath found prudence!
(14) I am one of those who cannot describe what I do not see.
(15) Nobody ever put so much of themselves into their work.
(16) Nepos answered him, Celsus replied, and neither of them were sparing of censures on each other.
(17) The boy stood on the burning deck
Whence all but he had fled.
(18) The largest circulation of any Liberal newspaper.
(19) If I were old enough to be married, I am old enough to manage my husband's house.
(20) I heard of him running away.
(21) The threatened assault was met by Buckingham by a counter attack on the Earl of Bristol, whom he knew would be the chief witness against him.
(22) And many a holy text around she strews
That teach the rustic moralist to die.
(23) This view has been maintained by one of the greatest writers that has appeared in this country.
(24) The administration of so many various interests, and of districts so remote, demand no common capacity and vigour.
(25) When distress and anguish cometh upon you.
(26) It has generally been observed, that the European population of the United States is tall and characterised by a pale and sallow countenance.
(27) Sorrow not as them that have no hope.
(28) He having none but them, they having none but he.
(29) They are not only the most charitable of any other nation, but most judicious in distinguishing the properest objects of compassion.
(30) The part of this reed used by the Indians is from ten to eleven feet long, and no tapering can be perceived, one end being as thick as another.
(31) It is observable that each one of the letters bear date after his banishment.
(32) If he had writ me word by the next post, this had been just and civil.
(33) Thou lovest, but ne'er knew love's sad satiety.
(34) It was the most amiable, although the least dignified, of all the party squabbles by which it had been preceded.
(35) Having perceived the weakness of his poems, they now reappear to us under new titles.
(36) His is a poem, one of the completest works that exists in any language.
(37) It is characteristic of them to appear but to one person, and he the most likely to be deluded.
(38) I think it may assist the reader by placing them before him in chronological order.
(39) Image after image, phrase after phrase, starts out vivid, harsh and emphatic.
(40) Humanity seldom or ever shows itself in inferior minds.
(41) The position of an hereditary monarch and an usurper are very different.

(42) I see there was some resemblance 'twixt this good man and I.
(43) That volume was a legacy to whomsoever values what is best in English literature.
(44) The expressions he used in his speech sounded harshly to his audience.
(45) Let no quarrel nor no brawl to come
Taint the condition of this present hour.
(46) If an ox gore a man or a woman so that they die.
(47) Our noble Arthur, him ye scarce can overpraise,
Will hear and know.
(48) Too great a variety of studies distract the mind.
(49) Being his sole companion, he naturally addressed himself to me.
(50) There has lately appeared the life of Cromwell, not Oliver, but he who was Henry the Eighth's minister.
(51) Henceforward, squall nor storm
Could keep me from that Eden where she dwelt.
(52) When you or I are made
A fable, song, or fleeting shade.
(53) And they all murmured saying, That he was gone to be a guest with a man that is a sinner.
(54) The French Press know little or nothing of the actual facts.
(55) It lies between the three.
(56) He talks like Brunswick did.
(57) For not to have been dipped in Lethe's stream
Could save the son of Thetis from to die.
(58) Every person has a right to defend themselves.
(59) What is the good of me learning this ?
(60) Fleet Street and the Strand with Trafalgar Square was one mass of seats on Coronation Day.
(61) He is better versed in theology than any living man.
(62) A convent, a lunatic asylum, a husband—either will do. (M)

3. Correct the following sentences where necessary, giving reasons for your corrections :—

(1) The influence of men and women like they are very great.
(2) Every man ought to forgive each other their trespasses.
(3) Whom do you think he is ? Everyone has their own opinion about him.
(4) Already embittered by his poverty, this new blow quite overwhelmed him.
(5) The king then entered on that career of misgovernment which, that he was able to pursue it, is a disgrace to the country.
(6) He does it with a better grace, but I do it more natural.
(7) There is at the gate a young gentleman much desires speech with you.
(8) As an old soldier, the paragraph headed " The Waterloo Veteran " reads a bit doubtful.
(9) It is from this Germanic language that English besides Dutch and Frisian are derived.
(10) It was Christmas Day, and dawn was breaking through the window.

(11) A female murderer has as much right to be hung as a man.
(12) All these sorts of mistakes are along of you knowing too much.
(13) He was introduced to the others present, whom he thought were all very pleasant people.
(14) Having seen your advertisement in this morning's *Telegraph* for a junior clerk, I beg to apply for the same.
(15) Being killed on the battle-field, I buried him there.
(16) My friend and myself took a walk together.
(17) There have been three famous orators in our day, either of who would illustrate my meaning.
(18) Tell me in peace what each of them by the other lose.
(19) Neither the captain or lieutenant who accompanied you and I over the ship wore their swords.
(20) Standing on the top of the hill, the eye roams over a beautiful landscape.
(21) A few weeks' anxiety are enough to sadden the most beaming countenance.
(22) Fortune's blows
When most struck home, being gentle wounded, craves
A noble cunning.
(23) There will be quite a panic when the news come.
(24) I shall have much pleasure in accepting your kind invitation.
(25) Therefore they thought it good you hear a play
And frame your mind to mirth and merriment.
(26) He joined that one of the two causes which seemed to him least unsound.
(27) Do you mind me taking a little more sugar?
(28) It would have been wrong to have refused his kindness.
(29) Trip it deft and merrily.
(30) Be thou, fierce spirit, my spirit!
Be thou me, impetuous one.
(31) This is the greatest error of all the rest.
(32) Coming home from church, it began to rain.
(33) Why I do trifle thus with his despair
Is done to cure it.
(34) Neither this boy nor that are worthy of a prize; and the latter is the worst of the two.

Chapter XVI

ORDER OF WORDS: EMPHASIS AND ELLIPSIS

212. ORDER OF WORDS—In an inflected language like Latin or Greek, the order of words in a sentence is not, in most cases, of very great importance, since the function of each word and its relation to the rest of the sentence is plain from its inflection. Thus in Latin whether we say :—

Roman*i* vicerunt Gall*os*,

or, Gall*os* vicerunt Roman*i*,

the meaning is the same and is perfectly clear, because of the inflections -i and -os for the Nominative and Objective Cases. But in the English sentences :—

The Romans conquered the Gauls,

The Gauls conquered the Romans,

the meaning of the first is just the opposite of the second, though the words are identical.

It is **the order**, in fact, which has caused the difference in meaning.

One sees, in advertisements, many absurdities due largely to carelessness about order of words : *e.g.*

Wanted, a boy to open oysters with good personal character.

For sale, a bookcase by a lady eight feet high and five feet broad.

213. CLEARNESS—The order of words should invariably be such as will leave no possible doubt in the mind of the reader or audience as to their meaning The general rule to be observed is that things connected with one another should be mentioned together, or should at least be placed as near as possible to one another. This is known as the **Rule of Proximity.**

We shall now apply this rule to various instances. Some of these have been previously mentioned and need only a reference.

214. **The Subject** usually **precedes** the Verb

Except:—(1) When certain Adverbs introduce the sentence: *e.g.*

There stood *a man.*
Hardly had *he* spoken when . . .

(2) In a wish, question, command and condition:—

Long live the *king*!
Have *you* any money?
Go *ye* into all the world.
Should *he* come, tell him I want him.

NOTE.—Where two different persons form the subject, the first person is, for politeness, mentioned last: *e.g.*

You and I have seen many lands.

The Object usually **follows** the Verb.

Except:—A Relative or Interrogative Pronoun, which precedes it:—

Whom do you seek?
I do not know *what* you want.

The Indirect Object precedes the Direct: *e.g.* I gave *him* a book.

An Extension of the Predicate must not separate **Object** and **Verb unless** the Object is qualified by a clause or long phrase.

Thus we say: he saw the man in the house;
but: he saw in the house the man whom he had been long expecting.

215. **Adjectives** used **attributively** usually precede the Noun they qualify.

Except: (1) When there are several:—

He spoke of things *good*, *bad*, and *indifferent*.

(2) When the Adjective is enlarged by a phrase or clause:—

I am a soldier, I, *older in practice, abler than yourself to make conditions.*

(3) In certain phrases, mostly legal and mostly from the French: *e.g.* Lords *Spiritual*, heir *presumptive*, letters *patent*, Church *militant.*

Words, phrases, or clauses in agreement or apposition should be placed next to one another: thus—

(*a*) He saw the ghost of *Banquo*, sitting with the courtiers, *whom he had murdered*,

should be: He saw the ghost of *Banquo*, *whom he had murdered*, sitting with the courtiers.

(*b*) For *Herodias'* sake, *his brother Philip's wife*,

preferably: For the sake of *Herodias*, *his brother Philip's wife*.

216. For the various positions of the **Adverb** see § 149.

The cardinal rule here as elsewhere is that of Proximity.

Especial care is needed in the use of certain Adverbs, as the meaning of the sentence is often completely changed by alteration of their position; amongst these are: *at least*, *at anyrate*, *only*, *solely*. Consider the difference due to the position of *only* in the following:—

Only, I wish to draw your attention to this matter.
I *only* wish to draw your attention to this matter.
I wish *only* to draw your attention to this matter.
I wish to draw *only* your attention to this matter.
I wish to draw your attention *only* to this matter.

The Divided Infinitive (§ 101 note) is not to be imitated. The Adverb should be placed before or after the Infinitive.

I should like to *at once* say that . . . (incorrect).
I wish to *personally* thank you (incorrect).

217. A Preposition should immediately precede its object and should follow as closely as possible the other word or phrase which it connects. The following is therefore very awkward:—

There's no disjunction to be made but *by*,
As heaven forefend, *your throne*.

Except: With the Relative and Interrogative Pronouns, *whom which*, *what*, the Preposition *may* be placed after the Verb; and with the Relative *that* it *must* take that position:

Whom are you looking *for*?
or, rather better, *For* whom are you looking?
This is the house that I live *in*.

NOTE.—A clash of two Prepositions should be avoided for the sake of euphony. Thus, instead of:—

This was the man he had been sent *to with* the money,

say, This was the man *to* whom he had been sent *with* the money.

218. **Correlatives** must be placed immediately before the words connected.

He was *not only* blamed *but also* punished (correct).

but: He *not only* saw Mrs A. *but also* Mrs B. (incorrect).

The latter should be changed to: "He saw *not only* Mrs A. *but also* Mrs B.

219. CHANGE OF ORDER—We frequently find that the order of words in a sentence is not in accordance with the principles laid down in the last few paragraphs. The departure from the natural order is generally made for the sake of **Emphasis**. A word or phrase is placed in a certain unusual position in a sentence, in order that it may stand out and be especially prominent to the hearer or reader. Such change in order of words is frequently employed in poetry, in semi-poetical books like the Bible, and in oratory, for effect and ornament. It is also serviceable in ordinary composition, provided it does not in any way obscure the meaning; it should always be borne in mind that the main object of Emphasis is to make the meaning doubly clear.

220. POSITIONS OF EMPHASIS—There are certain positions in an English sentence which are more emphatic than others. The two positions of emphasis are the **beginning** and the **end**; the middle is, generally, comparatively unemphatic. As a rule, the end of a sentence is more effective than the beginning; but sometimes both are equally balanced.

221. THE EARLIER PART OF THE SENTENCE—The first words which meet our eye or ear will of necessity be prominent; hence it is that the Subject is usually placed very early in a sentence. But the first words will be doubly emphatic

if they appear to us to be occupying an unusual position there Thus we have:

(*a*) The Complement placed first:—

Sweet are the uses of adversity.
Sufficient unto the day is the evil thereof.

(*b*) The Object placed first:—

Serenity Shakspeare did attain.
Then *none* have I offended.
Him declare I unto you.

(*c*) An Adverb or Adverbial phrase placed first:—

Home they brought her warrior dead.
Seldom he smiles.

It will be readily perceived that if these sentences were arranged in their natural order, much of their effect would be lost. Thus the sentences: "The uses of adversity are sweet," "Then I have offended none," are flat and colourless in comparison with the originals.

222. THE END OF THE SENTENCE — The last words leave a special impression on our minds because of the pause which follows. In the sentence: "Doth this in Cæsar seem ambitious?" the speaker lays special stress on the word *ambitious*, which is, for that purpose, placed last. The impression left on the minds of his hearers would have been somewhat different if he had said: "Doth this seem ambitious *in Cæsar*?"

Again, in the sentence: "Most critics ascribe this play to Shakspeare," both the words *most critics* and *Shakspeare* are prominent, but the latter is rather more emphatic. Greater stress could be laid on the former words by re-writing the sentence as: This play is ascribed to Shakspeare by *most critics*.

In longer sentences which are well-constructed there is another reason why the final words are especially prominent. This is because they form a kind of conclusion or climax to which the rest of the sentence gradually leads. Our minds are therefore in a state of expectancy during the earlier portions of the sentence; and when the final words arrive they make a certain impression on us, that is, they are *emphatic*. Thus:—

"When he had seen Mr S. and had settled all the business which for many weeks had been a source of anxiety to him, *he returned home.*"

NOTE 1.—By changing the order of words to emphasise the earlier part of a sentence, it often happens that we change the order of the final words as well, and thus emphasis at the beginning of a sentence frequently involves emphasis at the end also: *e.g.*

Satisfaction there can be *none.*

NOTE 2.—Since the end of the sentence is a position of emphasis, it follows that a sentence should seldom finish with an unemphatic word, such as a preposition or the word *it.*

223. OTHER METHODS OF PRODUCING EMPHASIS—

(*a*) A particular word may be made much more emphatic by prefacing it with the words *it is* or *it was.* Consider the sentence:—

Alfred conquered the Danes in 878.

We may make *Alfred*, *the Danes*, or *878* especially prominent thus:—

It was Alfred who conquered the Danes in 878.

It was the Danes whom Alfred conquered in 878.

It was in 878 that Alfred conquered the Danes.

(*b*) Correlatives may be placed before pairs of phrases, each of which, particularly the latter, thereby gains effect:—

As in Adam all men die, *even so* in Christ shall all be made alive.

(*c*) An idea may be made prominent by *repetition* either in the same or in other words:—

Britons *never*, *never*, *never* shall be slaves.

At her feet *he bowed*, *he fell*, *he lay down.*

Many phrases of our language, on this principle, go in pairs, both members of the pair meaning practically the same: *e.g.* "part and parcel," "odds and ends," "dust and ashes."

(*d*) Effect is frequently given to an idea by means of Figures of Speech (see Chapter xxx).

224. ELLIPSIS is the omission of some word or words which belong to the grammatical structure of a sentence and which are to be mentally supplied by the hearer or reader. *E.g.* in the sentences:—

Either the man ^ or the woman must go

He came but ^ soon returned

the words *must go* and *he* are respectively omitted. In such

examples as the above, the words omitted are easily supplied, and when supplied they complete the sentences grammatically. Such instances of Ellipsis are said to be **Legitimate.**

225. But (1) where any doubt occurs as to what words should be supplied, or (2) where the words supplied from another part of the sentence do not fit grammatically, the ellipsis is, strictly speaking, **Illegitimate**, though many instances which violate the second of these principles are sanctioned by usage.

As an example of illegitimate ellipsis due to a violation of the *first*, we may take the sentence :—

I will have mercy and not sacrifice.

There are two possible interpretations of this :—

(1) I will have mercy and will not sacrifice (anyone).

(2) I will have mercy and will not have sacrifice (Noun).

The sentence should accordingly be rewritten with the missing words supplied. A similar ambiguity appears in the sentence :—

I like you better than anyone.

As an example of illegitimate ellipsis due to a violation of the *second* of the above principles we may take the sentence :—

He is richer but not so happy as his brother.

Here it would appear that the word *as* is omitted after *richer*, seeing that it occupies a correlative position after *happy* ; but the word actually required is *than*, which accordingly should not be omitted. Similarly, in the sentence :—

He neither has ^ nor will go to the theatre.

gone should be inserted after *has*.

NOTE.—On the other hand the sentence :

He is taller than I ^

is considered perfectly correct, although the words omitted are *am tall*—words quite different from *is taller*, which would be expected. This (and similar cases) can only be defended on the grounds of custom.

226. The following are a few instances of ellipsis which are permissible :—

(1) Words previously mentioned : *e.g.*

The general inspected the men and ^ made a speech.
They like him but ^ not me.

(2) Words mentioned shortly after :

He can ^ and must do his work.
They read ^ and answered his letter.

(3) Words after the Conjunctions *than, as :*
I am as old as you ^
(4) The Relatives *that, whom, which,* when objects to a Verb:
This is the man ^ I saw.
Those were the books ^ you meant.
(5) The Conjunction *that* :
He said ^ it was quite satisfactory.
(6) Words after Interjections :
O ^ for a sword !

227. The following are instances in which the ellipsis is inadvisable in ordinary composition, though such constructions are often found in poetry :—

(1) The Relative when Subject : *e.g.*
There's two or three of us ^ have seen strange sights.
(2) The Relative with a Preposition : *e.g.*
I do not like the way ^ you do it.
This is the road ^ you came.
(3) The Antecedent : *e.g.*
^ Who does this will be punished.
(4) The Article : *e.g.*
I saw the principal and ^ secretary.
This is incorrect, if different persons are meant.
(5) A Preposition or Conjunction : *e.g.*
I saw them arriving ^ and departing from the station.
The question is whether this angle is greater ^ or equal to the other.
(6) A part of a Tense, when that part cannot be supplied from the rest of the sentence : *e.g.*
He neither has ^, will ^, nor is successful.

228. There are many cases of ellipsis of which the legitimacy is open to question. Each case has to be considered on its own merits, and very frequently no definite decision can be given ; for custom and idiomatic use have often to be weighed against grammatical precision. The determining factor, after all, in such cases, must be the clearness or ambiguity of the sentence. Some of the examples given at the end of this chapter must be judged according to this standard.

Note.—A sentence which is arranged in faulty order or which is elliptical will sometimes bear two possible interpretations. When this is the case, the sentence should be corrected in two ways so as to demonstrate each interpretation clearly.

EXERCISES ON CHAPTER XVI.

1. Rearrange the following sentences or otherwise correct them, giving reasons, where necessary, for your corrections :—

(1) Luckily the monks had recently given away a couple of dogs, which were returned to them, or the breed would have been lost.

(2) He was shot by a secretary under notice to quit, with whom he was finding fault—very fortunately without effect,

(3) Few people learn anything that is worth learning easily.

(4) You have already been informed of the sale of Ford's theatre, where Mr Lincoln was assassinated, for religious purposes.

(5) The Moor seizing a bolster, full of rage and jealousy, smothers her.

(6) Would you rather a lion ate you or a tiger ?

(7) He gave his parting directions to a youth who had come with him, in a tone of mild authority.

(8) I have lost not only my customers, but Mrs Rachel herself is gone also.

(9) He left the room very slowly repeating his determination not to obey.

(10) Brian the hermit stood by a fire, which had been made barefooted and in cap and hood.

(11) After a long and prosperous reign of sixty-three years we heard the sad news of the death of Queen Victoria.

(12) Homer was not only the maker of a nation but of a language. (M)

2. Rearrange, or otherwise correct, the following sentences, writing notes on any difficulties :—

(1) It is manifestly unjust, even if it were possible to really test his accusations.

(2) I saw a gentleman who had shot hundreds of buffaloes in London a month ago.

(3) People say that we should not blame Russia of all nations for not evacuating Manchuria, since we have not yet evacuated Egypt.

(4) The orator spoke of the notion that the national debt might be repudiated with absolute contempt.

(5) The Board has resolved to erect a school to accommodate a thousand children three stories high.

(6) The captain took the good things which the gods provided with thankful good-humour.

(7) The duke yet lives that Henry shall destroy.

(8) He not only blamed the manager but also the whole of the staff.

(9) The man ought to be brought before a magistrate, who utters such threats.

(10) He rode from the house where he had had dinner on a bicycle.

(11) You have some knowledge of the subject at any rate, whilst I know nothing about it.

(12) He killed a sparrow with a pistol which was eating some bread-crumbs.
(13) Meanwhile she rushed into the kitchen and found her friend, laughing and stumbling in her haste.
(14) You will see the gentleman to whom I introduced you every day.
(15) Driving up in his carriage we saw him as we were going to business.
(16) Gibraltar is a rock at the entrance of the Mediterranean which is well fortified.
(17) He wore a curious hat on his head for which he paid half-a-crown.
(18) They only work when they have no money.
(19) Many people know little or nothing of the abilities of our leading men who discuss them freely.
(20) He was charged with stealing the goods by order of the proprietor of the shop, though he had not even seen them.
(21) It is probable that no one envied the general more than his officers.
(22) The captive ate and drank the bread and the water as though they were nectar and ambrosia.
(23) He criticised recently that renowned singer, who does not know one note of music from another.
(24) This coat wants mending badly.
(25) Noah for his godliness, and his family, were preserved from the Flood.

3. In the following sentences, emphasise by any method the words given in brackets after each sentence :—

(1) Nelson defeated the French and Spanish fleets at Trafalgar in 1805; [(1) *Nelson;* (2) *The French and Spanish fleets;* (3) *Trafalgar;* (4) 1805].
(2) The next generation will profit by this law [*The next generation*].
(3) Thou art dust and thou shalt return unto dust [*dust* and *unto dust*].
(4) I cannot be so glad of this as they [*so glad of this*].
(5) Pope Gregory pitied the young English slaves [(1) *Pope Gregory;* (2) *pitied;* (3) *the young English slaves*].
(6) We laid him down slowly and sadly [*slowly and sadly*].
(7) I will never allow such conduct in my house! [(1) *Never;* (2) *I;* (3) *such conduct*].
(8) He shall not break a bruised reed, and he shall not quench smoking flax [*A bruised reed* and *smoking flax*].

4. Write out in prose order :—

(1) His trust was with the Eternal to be deemed
Equal in strength; and rather than be less,
Cared not to be at all; with that care lost
Went all his fear: of God, or Hell, or worse,
He recked not; and these words thereafter spake :—
"My sentence is for open war. Of wiles
More unexpert I boast not: them let those
Contrive who need or when they need; not now."

(2) Thus saying, from her side the fatal key,
Sad instrument of all our woe, she took ;
And towards the gate, rolling her bestial train
Forthwith the huge portcullis high updrew,
Which but herself, not all the Stygian powers
Could once have moved ; then in the keyhole turns
The intricate wards, and every bolt and bar
Of massy iron or solid rock with ease
Unfastens.

5. Expand the following elliptical sentences, and otherwise correct them. State in which cases the ellipsis is to be accounted an error, and why :—

(1) Whose own example strengthens all his laws,
And is himself the great sublime he draws.
(2) The country was divided into counties, and the counties placed under magistrates.
(3) This dedication may serve almost for any book that has, is, or shall be published.
(4) In the best countries a rise in rent and wages has been found to go together.
(5) He belongs to one caste, and the hewers of wood and drawers of water to another.
(6) There were readers in multitudes ; but their money went for other purposes, as their admiration was fixed elsewhere.
(7) Breaking a constitution by the very same errors that so many have been broke before.
(8) This is he, my master said,
Despised the fair Athenian maid.
(9) My resolution is to spare no expense in education ; it is a bad calculation, because it is the only advantage over which circumstances have no control.
(10) He preferred to know the worst than to dream the best.
(11) Nor do I know anyone, with whom I can converse more pleasantly, or I would prefer as my companion.
(12) They drowned the black and white kittens.
(13) Nothing has or could be more unfortunate.
(14) Men who started on a wrong tack, and instead of grappling with the facts, lost themselves in a maze of misty speculation.
(15) The daily walk is essential for every school-girl, as if not, her lessons become very dull.
(16) Hardly had he done this than the man mentioned appeared.
(17) Some girls at school make friends and remain so all their lives.
(18) Many thanks for your letter which I have forwarded to Mr S., and asked him to write direct to you.
(19) From the pier you can see all the large merchantmen, coming and going from all parts of the world.
(20) A statute, inflicting the punishment of death, may be, and ought to be repealed, if it be in any degree expedient.
(21) He won't do more than he can help.
(22) On attempting to extract the ball, the patient began rapidly to sink. (M)

6. Correct also the following (or defend them) in a similar manner :—

(1) We thank you for the way you received us.
(2) You have done this better than yesterday.
(3) If the baby does not thrive on fresh milk, it should be boiled.
(4) In loving remembrance of B., who passed peacefully away to rest, in her mother's and grand-parents' grave.
(5) The general and myself walked around the camp.
(6) Man never is, but always to be blest.
(7) She calls me proud, and that she could not love me
Were men as rare as phœnix.
(8) Yet one but flatters us,
As well appeareth by the cause you come.
(9) Pray you, no more.
(10) This triangle is of the same area but of different shape from the other.
(11) He is to take the message, not you.
(12) He is a man in whom I place entire confidence and shall always be prepared to recommend.
(13) Which was the road you cycled to Ipswich ?
(14) The manager likes you better than Mr Jones.
(15) He has been taken prisoner and given his word that he will not attempt to escape.

7. Rearrange the order of the following words, so as to form a quatrain with alternate rhymes, and punctuate :—

While it lasts small service is true service scorn not one of however humble friends | the daisy protects the lingering dewdrop from the sun by the shadow that it casts.

8. Rearrange the order of the following words, so as to form lines of poetry with alternate rhymes, and punctuate :—

Good fellow what will be thy gain lingering thus by my side he cried that I shall have guarded thee faithfully my king | he he only may wear true servants title who has not forgot his lord himself for his lords gifts how rich soeer.

Chapter XVII

PUNCTUATION

229. PUNCTUATION, or the correct use of stops, is an important element in any form of Composition. The effect produced in speaking or reading by judicious modulation of the voice and by appropriate pauses, is obtained in writing by the use of stops. The main object of Punctuation is clearness; stops serve to group together words closely connected, and to separate words less closely connected.

The omission or insertion of a stop, or the substitution of one stop for another, may alter the meaning of a sentence considerably. Thus compare the meaning of the sentences :—

{What! Have you heard about it?
{What have you heard about it?

{"The man," replied he, "is not here."
{The man replied: "He is not here."

The Stops—and marks of similar nature—used in English are as follows :—

The Full Stop	.
The Comma	,
The Colon	:
The Semi-colon	;
The Note of Interrogation	?
The Note of Exclamation	!
The Apostrophe	'
Inverted Commas	" "
Brackets	( ) or [ ]
The Dash	—
The Hyphen	-
The Diæresis	"
The Asterisk	*

When we examine the work of the best authors in our language, we are struck by the apparently arbitrary way in which stops are used. It is at once evident that the best authors do not altogether agree on the subject of Punctuation. Just as, frequently, two readers render a passage very differently and yet equally well, so two writers may punctuate a passage differently and yet each may be as correct as the other.

Punctuation is, in fact, to some extent, a matter of taste and judgment.

There are, however, certain general principles underlying the subject, and on these are based certain well established rules with regard to the use of particular stops, together with some rules which are more or less optional.

230. THE FULL STOP OR PERIOD is the sign which indicates greatest pause and separation. Its main function is to mark the end of a sentence, and thus to indicate the completion of an entire and independent thought. Sentences in English should not be too lengthy, for, if unduly prolonged, they are apt to become loose and rambling, and thus to lose both effect and clearness. No fault, probably, is so common in the composition of a beginner, as the scarcity of Full Stops. In general, a *Full Stop* is necessary at the end of any clause which is not joined to the next by a connective word; though a colon or semi-colon often takes its place. Thus in the sentence—

He went to London, he saw me there—

the comma is insufficient. We must alter the sentence in one of three ways: (1) insert a full stop after London; (2) insert the conjunction *and* after London; (3) insert the Adv. Conj. *where* and omit *there*.

Further, a succession of too many such clauses, even when thus connected, is to be avoided by the insertion of one or more full stops. Thus consider the sentence:—

"He came to see me while I was staying with Mr Jones whom you used to know, when you were in the village where I lived so many years."

This is very awkward and involved: the mind is bewildered

by the multiplicity of dependent clauses. It can be considerably improved by the insertion of a Full Stop and the omission of one of the connecting words, thus :—

"He came to see me while I was staying with Mr Jones. You used to know the latter when you were in the village where I lived so many years."

The Full Stop is also used after abbreviations:

M.A. (= Master of Arts). **e.g.** (= exempli gratia).
H.R.H. (= His Royal Highness). **Lieut.** (= Lieutenant).

When the last letter of the abbreviated word is given, the stop is optional, *e.g.* Dr Brown, Messrs Smith and Jones.

231. THE COMMA is the sign which indicates the shortest pause and the least amount of separation between words and phrases.

The employment of plenty of Full Stops has just been urged; the advice must be reversed with regard to Commas.

Beginners are apt to insert commas at every possible opportunity; such insertion only serves to confuse the mind of the reader by arresting his thoughts too often. As a general rule, Commas are to be employed when they serve to make the sense clearer.

Thus the Comma is used in the following circumstances:—

(1) To separate words or phrases in apposition: *e.g.*

Thus died Rienzi, the last of the Tribunes.
The daughter of a hundred earls,
You are not one to be desired.

(2) After a Nominative of Address: *e.g.*

Milton, thou shouldst be living at this hour.
Friend, I do thee no wrong.

(3) To separate members of a series or enumeration:—

Germany, Austria, and Italy, formed an alliance.
How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!

NOTE.—The comma before *and* in such a series is optional. If a series of words are in pairs, the comma is placed after each pair: *e.g.*

High and low, rich and poor, wise and foolish, must all yield to Death.

(4) To separate *short* co-ordinate clauses (longer ones require to be separated by a colon or semi-colon): *e.g.*

I came, I saw, I conquered.
He walked in, and found me busy.

NOTE.—The comma is often omitted when there is a conjunction, especially if the sentence is short: *e.g.*

He came and saw me.

(5) To separate Adverbial Phrases, Nominative Absolutes, Adverbial Clauses, and optionally, an Adverb used Absolutely: *e.g.*

The doors being shut, they could not enter.
When they saw this, they were frightened.
Fortunately, the general arrived in time.

NOTE.—The comma is often omitted between a Principal and an Adverbial Clause when both are short, especially when the Principal Clause stands first: *e.g.*

He started when he saw me.

(6) A Noun Clause or Adjectival Clause should **not** be separated by a comma; but where more than one occur, they should be separated from one another: *e.g.*

(*a*) He likes to help those who are thrifty.
(*b*) He has discovered what it is, where it exists, and how to obtain it.
We like men who are honest, whom we can trust, and on whose word we can rely.

(7) To indicate a Parenthesis or an interpolation in a speech: *e.g.*

He said, to put it plainly, that the man was mad.
"I have come," replied he, "to set you at liberty."

(8) To show Ellipsis: *e.g.*

You may go your way; I, mine.
He will soon succeed; you, never.

232. It is with reference to the use of the **Colon** and **Semi-colon** that we find the greatest divergence of opinion. Some of the best authors appear to make no distinction between these stops; whilst others, who do distinguish between them, are not agreed as to what the difference is.

Broadly speaking, the semi-colon is more common than the

colon: and where any doubt exists the semi-colon may be safely employed. The most commonly accepted rules are given in the following paragraphs.

233. THE SEMI-COLON marks a pause of greater importance than that indicated by the Comma, and of less importance than that denoted by a Full Stop. It is generally used in sentences of some length, and for the following purposes:—

(1) To separate Co-ordinate Clauses, particularly when the Conjunction is omitted: *e.g.*

I was certain that what I said was true; I think, therefore, that I was justified in publicly stating the facts of the case.

(2) To mark an important pause, when commas have already been used for pauses of less importance: *e.g.*

The theory, as you observe, is unsupported by any evidence; and even if such evidence is obtained, I shall be unwilling to agree to your proposals without further investigation.

(3) To separate the parts of a compound sentence in which contrast is shown: *e.g.*

Speech is silver; silence is golden.

He was kind and sympathetic to me; they, on the other hand, were decidedly unjust.

NOTE.—The Colon is also permissible in this last case.

234. THE COLON, like the Semi-colon, marks a pause intermediate between that of the Comma and the Full Stop. It is often followed by a Dash. Its main uses are:—

(1) To introduce a speech or quotation: *e.g.*

Addressing the audience he said:—"I feel sure that everyone present will agree . . ."

(2) Before enumerations, examples, etc.:—

The Magi brought three gifts: gold, frankincense and myrrh.

The following are Proper Nouns: John, London, England

(3) To introduce an explanatory remark: *e.g.*

They cannot pay their debts: for they have no money.

NOTE.—In this last case the Semi-colon may also be used.

235. THE NOTE OF INTERROGATION takes the place of a Full Stop at the end of interrogative sentences: *e.g.*

Where have you been?
What were you doing yesterday?

THE NOTE OF EXCLAMATION is used after Interjections and after phrases or sentences of a like nature expressing emotion or desire: *e.g.*

Alas! poor Yorick!
How happy he seems!
Long live the king!

236. THE APOSTROPHE is used to show the omission of a letter or letters in a word: *e.g.* don't (=do not), 'tis (=it is), heav'n (=heaven). It is thus used in the Possessive Singular of Nouns to denote the omission of an original -e-: and, by analogy, it is also extended to the Possessive Plural. Thus man's (=O.E. mannes), king's (=O.E. kinges).

The Apostrophe is also (rarely) used for a few plurals, to avoid ambiguity: *e.g.*

Dot your i's and mind your p's and q's.
If if's and and's were pots and pans.

237. INVERTED COMMAS are used at the beginning and end of a quotation: *e.g.*

"I will see you to-morrow," answered he.

"Which of you," said he, "can tell me the name of this flower?" They are also occasionally used to set off a word or phrase, particularly when that word or phrase is used in a special sense: *e.g.*

The word "to" is generally a preposition.
He went to see "Hamlet" (meaning *the play of* Hamlet).

Single Inverted Commas are used to separate a quotation within a quotation, thus:—

"I consider," said he, "that the speech beginning 'I know where I will wear this dagger then' is the finest uttered by Cassius."

NOTE.—Some writers of the present day use single for double inverted commas in all cases.

238. BRACKETS are used for separating off a parenthesis, *i.e.* a phrase or clause which does not grammatically belong to the

sentence, but which is interpolated by way of explanation or for humour: *e.g.*

A common slave (you know him well by sight)
Held up his right hand, which did flame and burn.

He used his brains (or what passed as such) on the problem.

Double Dashes are commonly used in the present day instead of brackets: *e.g.*

Though Shakspeare had never been abroad he described—such was his intuition—foreign customs with accuracy.

NOTE.—Too many parentheses should be avoided; they are generally a sign of an unmethodical or careless mind.

239. THE DASH is used:—

(1) To mark an interruption or a hesitancy in utterance:

He must be reproved and—what do you say?
I have—that is—well—I mean I will try.

(2) To resume a scattered subject:—

Friends, companions, relatives—all deserted him in the hour of need.

NOTE.—Dashes are often incorrectly substituted for other stops, particularly commas and semi-colons.

240. THE HYPHEN—a shorter line than the Dash—is used to connect the parts of a compound word: *e.g.*

Happy-go-lucky, man-of-war, maid-of-honour.

It is also used for the purpose of showing the division of a word into syllables: *e.g.* Sweet-ness, beau-ti-ful.

241. THE DIÆRESIS is placed over the second of two vowels coming together, to indicate that they are not pronounced as a diphthong: *e.g.*

Coälition, preördinance, coöperative.

NOTE.—A hyphen is frequently used instead of a diæresis: *e.g.* co-operative.

242. ASTERISKS indicate some words omitted. Dots are sometimes employed for this purpose.

All princely graces * * * * shall still be doubled on her.

243. CAPITALS—In connection with the subject of punctuation, it may be helpful to mention the functions of Capital Letters. They are used:—

(1) To begin a sentence.

(2) For all Proper Nouns and Adjectives derived from them: *e.g.* John, English.

(3) To begin every line of poetry.

(4) To begin a speech, whether preceded by a Full Stop or not.

(5) In titles of books, for the main words: *e.g.*

A Grammar of the English Language.

(6) For the titles of people: *e.g.* General, Admiral, Dean.

(7) For the word "I," for the Deity, and for certain interjections, such as "Oh," "Ah."

(8) For a term newly introduced or described: *e.g.*

The Comma is the sign which, etc.

EXERCISES ON CHAPTER XVII.

1. Insert commas, where necessary, in the following sentences:—

(1) Friends Romans countrymen lend me your ears.
(2) To tell you the truth I was surprised to hear of his success.
(3) They will be surprised when they hear that you have changed your plans will they not?
(4) If you wish to discuss the matter call at my house this evening.
(5) The names of the evangelists are: Matthew Mark Luke and John.
(6) I do not know when he will come or how long he will stay.
(7) This man they say will be elected to the council.
(8) England is densely populated; Canada far less densely.
(9) When he had thoroughly examined the house of which you spoke he determined that if the price were reasonable he would purchase it without delay.
(10) I cannot understand why you should suppose that because I gave you good advice I meant to blame you for what you had done.

2. Insert the requisite commas, colons, and semi-colons in the following sentences:—

(1) The village consisted of the church the vicarage and a score of cottages few of its inhabitants had ever seen a train.
(2) They have worked very hard and deserve to be successful you on the other hand have done nothing.
(3) If you enter for that examination you will have to choose one of the following subjects French German Latin.
(4) I am surprised that you refuse to accept my argument for it is logical I am convinced from beginning to end.
(5) Before rashly embarking on any wild speculation do not forget the proverb a fool and his money are soon parted.
(6) On occasions like the present it is customary I know for the chairman to make a few remarks I shall however content myself with placing before you three requests listen attentively to the lecturer observe his experiments carefully and finally study the subject afterwards in the books that he has recommended.

3. Write a short paragraph, consisting of two or three sentences, introducing as many as possible of the marks of punctuation.

4. Punctuate, supplying capitals where necessary :—

(1) Where said i is john i want him at once you will not find him he has gone to see his mother replied my friend oh is that so well then i will call again in the evening said i then perhaps i shall see him.

(2) No cries the dwarf who was by this time grown wiser no i declare off ill fight no more for i find in every battle that you get all the honours and rewards but all the blows fall upon me.

(3) And now good reynold said the cook we may as well settle this brave fight we have in hand a true saying rejoined the other but first tell me friend for i protest you are my friend henceforth what is the score we have to settle ?

(4) Who is here so vile continued brutus that will not love his country if any speak for him have i offended i pause for a reply none brutus none answered the people then none have i offended said he.

(5) It is a pleasure to stand upon the shore and to see ships tossed upon the sea a pleasure to stand in the window of a castle and to see the battle and the adventures thereof below but no pleasure is comparable to the standing upon the vantage ground of truth a hill not to be commanded and where the air is always clear and serene and to see the errors and wanderings and mists and tempests in the vale below.

(6) Stern Daughter of the Voice of God
O Duty if that name thou love
Who art a light to guide a rod
To check the erring and reprove
Thou who art victory and law
When empty terrors overawe
From vain temptations dost set free
And calm'st the weary strife of frail humanity
There are who ask not if thine eye
Be on them who in love and truth
Where no misgiving is rely
Upon the genial sense of youth.

5. How would you punctuate the following passages ? State clearly by what considerations you are guided in the punctuation of each :—

(1) The influence of the literary class in England during the generation which followed the Reformation was very great. [Also the same transposed : " Very great was the influence of . . . . Reformation."]

(2) Books of quick interest that hurry on for incidents are for the eye to glide over only. A newspaper read out is intolerable.

(3) In time however the judgment of the many was over-ruled by that of the few and before the book was reprinted it was so eagerly sought that it sold for five times the original price. It is still read with pleasure the style is pure and flowing the classical quotations and allusions are numerous and happy and we are now and then charmed by that

singularly humane and delicate humour in which Addison excelled all men. (M)

6. Say how the following sentences are ambiguous, and how you would punctuate in accordance with each of the two meanings that can be assigned to them :—

(1) Among other [prisoners] were these Mordake Earl of Fife son to the governor Archibald Earl Douglas Thomas Earl of Murray and the Earls of Athol and Menteith.

(2) I have said it it is true I deny it it is false.

(3) Which would you rather that the lion should eat you or the tiger?

(4) I accomplished my business and returned the day after.

(5) Next door to us there was a public-house which was a great nuisance. (M)

7. Punctuate, giving a reason for each stop :—

Ah sad and strange as in dark summer dawns
The earliest pipe of half-awaken'd birds
To dying ears as unto dying eyes
The casement slowly grows a glimmering square
So sad so strange the days that are no more. (M)

8. Arrange in metre and punctuate, supplying capitals where necessary :—

(1) His courtiers of the caliph crave oh say how this may be that of thy slaves this ethiop slave is best beloved by thee for he is ugly as the night but when has ever chose a nightingale for its delight a hueless scentless rose.

(2) What saw he not the churchs floor cumbered with dead and stained with gore what heard he not the clamorous crowd that shout their gratulations loud redmond he saw and heard alone clasped him and sobbed my son my son.

(3) Thoughts whither have ye led me with what sweet compulsion thus transported to forget what hither brought us hate not love nor hope of paradise for hell hope here to taste of pleasure but all pleasure to destroy save what is in destroying other joy to me is lost. (M)

(4) A chieftain to the highlands bound cries boatmen do not tarry and ill give thee a silver pound to row us oer the ferry now who be ye would cross lochgyle this dark and stormy water oh im the chief of ulvas isle and this lord ullins daughter and fast before her fathers men three days weve fled together for should he find us in the glen my blood would stain the heather.

(5) Beside its embers red and clear baskd in his plaid a mountaineer and up he sprung with sword in hand thy name and purpose saxon stand a stranger what dost thou require rest and a guide and food and fire art thou a friend to roderick no thou darest not call thyself a foe I dare.

(6) Let me speak sir for heaven now bids me and the words i utter let none think flattery for thevll find em truth this royal infant heaven still move about her though in her cradle yet now promises upon this land a thousand thousand blessings which time shall bring to ripeness she shall be but few now living can behold that goodness a pattern to all princes living with her and all that shall succeed.

Chapter XVIII

ENGLISH IDIOM

244 GENERAL IDIOM—If a foreigner endeavoured to learn English solely by the study of a grammar and a dictionary, he might, with perseverance, arrive at a very fair knowledge of our grammar and vocabulary; and yet, if he attempted to translate a passage from his own language into English, or to write a piece of English composition, the result would not be **English** in the true sense of the word.

His failure would be due, in the main, to an ignorance of the **Use** of English words and phrases; and this ignorance is shared, to a greater or less extent, by many of us who use the language day by day.

Every language has its own particular mode of expression—its **Idiom**—based on a mode of thought peculiar to the people who speak it. Thus where English says of a person that he *is* right or wrong, French and German say he *has* right or wrong.

Compare also the greetings:—

English: How do you do?

French: Comment vous portez-vous? (literally, how do you carry yourself?)

German: Wie geht's? (literally, how goes it?)

245. SPECIAL IDIOM—The term Idiom is, however, more commonly used in a restricted sense to denote any form of expression, fixed in the language by custom, which contains some irregularity of grammar or interpretation.

The meaning of an idiomatic expression of this nature is peculiar to itself, and cannot generally be deduced from that of its elements; the idiom is in fact like a new word.

Thus in the sentence: "They rushed *at each other*" (objective), strict grammar would require: "They rushed *each* (nominative)

at *the other*" (objective); but few people would think of using the second sentence in preference to the first.

Again in the sentence: "When *are you going* to have dinner?' no idea of *going* is implied: the words *are you going* merely indicate a somewhat emphatic future.

So also some of our phrases are inconsistent; thus we say: "the city *of* Rome," but not "the river of Tiber."

Much pedantic criticism of English is due to the fact that the nature of such idioms is misunderstood. These irregular and often curious forms of expression are not to be avoided or accounted erroneous; rather must they be considered as the very heart and soul of the language. Their use serves to give a natural fluency and vigour to style which, without their aid, becomes stilted, formal, and dreary.

It is largely owing to ignorance or avoidance of idioms that the beginner's translation from or into a foreign language is (even though correct) so flat and colourless.

We shall divide idioms into the following classes:—

(1) General idioms—regular phrases proper to the language.

(2) Special idioms:—

- (*a*) Grammatically irregular.
- (*b*) Illogical or inconsistent.
- (*c*) Elliptical.

(3) Idioms borrowed from foreign sources.

(4) Obsolete idioms.

246. GENERAL IDIOM—Many, perhaps most, of those phrases whose meaning is not the equivalent of their component parts originated:—

A. In figurative language, which, passing through transitional stages, lost all trace of its literal origin.

B. In proverbial or semi-proverbial expressions.

A. Originally figurative. It is somewhat difficult to draw a hard and fast line between idioms and such words and phrases as show merely a figurative use of a certain word [for these, see § 269]; we shall regard as idioms such expressions as are so far removed from their literal origin that a careful investigation is

needed to discover that origin. These phrases, if literally translated into a foreign language, would make nonsense, unless it happened that the foreign language had the same idiom.

The commoner Verbs and Prepositions in all languages seem to lend themselves more freely to idiomatic use than the other parts of speech. Many of the uses of Prepositions given in § 160 are sufficiently far removed from their original signification to be thus regarded.

The following are a few examples of constructions in which Verbs are idiomatically employed :—

(1) **Make.** To make a thing good, to make one of a party, to make up a quarrel, to make up one's mind, to make room for, to make use of, to make believe, to make haste.

(2) **Get.** To get up, to get to the end of a journey, to be getting late, to get ready, to get into trouble, to get a coat mended, to get on well with, to get rid of, to get over an illness, to get out of the way.

(3) **Take.** To take a walk, to take a seat, to take to one's work, to take place, to take after a person, to take to flight, to take part in, to take anyone for a clever person.

(4) **Give.** To give way, to give in, to give out, to give to one's touch, to give chase to a person, give and take.

(5) Miscellaneous :—
To stand to reason, to fall in love, to carry out, to bring about, to set about, to pay a visit, to be in want of, to put up with.

The following are examples of other idiomatic expressions :—
A matter of course, out of sorts, behind-hand, I dare say, let me see, now and then, the fire has gone out, in short, by the way, for good, well and good, by all means, that will do, on all fours, at any rate, in the long run, tit for tat, at sixes and sevens.

B. Semi-proverbial. Many of our expressions are actual proverbs—general truths enunciated in a certain particular form, which has found favour with the nation, and has thus been incorporated in the language. Thus we speak of "burning the candle at both ends" of a person who is working or amusing himself night and day; or again of "carrying coals to Newcastle," when we mean doing something which is unnecessary. But in addition to these proverbial expressions, there are many phrases of similar origin which have become so intricately mingled with the language of everyday life, that they have lost all trace of their proverbial origin and nature;

their origin, indeed, is sometimes very difficult to discover. Such seem to deserve a place among the idioms of the language.

Examples: to have a finger in the pie, a cock-and-bull story, a pretty kettle of fish, to find a mare's nest, to reckon without one's host, to be driven from pillar to post, to run the gauntlet, to call over the coals, to heap coals of fire on any one's head, under the rose, to eat humble pie, to play ducks and drakes with one's fortune.

247. GRAMMATICAL IRREGULARITIES—It must be remembered that the rules of grammar are derived from the language, and not the language from grammar (§ 18). There are exceptions to most rules; and no grammatical scheme, however skilful, can hope to include all examples,—there are, and must be, exceptional words and phrases which conform to no rule. Many of these have already been discussed in the course of this book; in such cases reference to paragraph will be given.

Examples:—

(1) The moon shines *bright*. This is an example of an Adjective used adverbially (§ 136). There is a curious inconsistency in such constructions. We say "he spoke *loud*," but not, "he spoke *pleasant*." "He looks *well*" has an entirely different meaning from "he looks *good*"; and we have *well-built* and *well-nurtured* side by side with *good-looking* and *good-natured*.

(2) The *then* queen. Here an Adverb is used adjectivally—the converse of 1 (§ 143).

(3) It is *me* (§ 204). Many object to this use of *me*, but it has the authority, not only of good writers, but of the best speakers.

(4) You *are mistaken*. This curious phrase is far more common than the regular formation "you mistook it." It is probably formed in analogy with "you are right, wrong."

(5) *These* sort of things. This oft-used phrase is an instance of *attraction*—the Adjective pluralised because of the general plural idea conveyed. Though it has the authority of some of our great writers, it is perhaps best avoided.

(6) The city *of* Rome, an angel *of* a girl, that gem *of* a building. In such phrases the *of* is peculiarly employed as a sign of apposition. (See § 82).

(7) He *is coming* to-morrow. The present tense was regularly

used in Old English for future events, and this use still survives in certain instances.

(8) The words are *as follows*. If *as* is a Relative Pronoun the Verb should strictly be *follow*, not *follows*. But it may be that the phrase is elliptical = as (the statement which) follows (shows).

(9) Is Warwick *friends* with Margaret? *Friends* is probably not plural but possessive singular: a remnant of the old adverbial use of the possessive which we still have in the word *needs* and in the phrase "it is *early days* to speak about it." In the Prayer-book we find "*anyways* afflicted or distressed." A similar meaning with the Preposition *of* is found in *of old*, *of late*.

(10) *I had rather*. This phrase, which has nothing to do with past time, is found only in this tense. It may be a corruption of *I'd rather* = I would rather; or more probably *had* is subjunctive = *would have*. Shakspeare has a corresponding construction with the Verb *be*: "She *were better* love a dream."

(11) *Lesser* (§ 140).

(12) Introductory use of *there*, *now*, *and* (§§150, 167).

(13) *Than with the Objective* (§ 167).

248. ILLOGICAL OR INCONSISTENT PHRASES—It is important that our minds should be trained to argue logically, and, as far as possible, each word we use should serve to develop our meaning. Nevertheless, there are certain words and phrases well established in our language, which, if analysed into their component parts are, or appear at first sight to be, self-contradictory or inconsistent. No doubt many of these were originally formed owing to carelessness in the use of words; but they now form part of the standard language.

A. Examples of illogical idioms:—

(1) *There* are many pictures *here*. If *there* and *here* were taken in their literal sense of *in that place*, *in this place*, the sentence would be absurd.

(2) They are *both* alike. Two *like* things cannot be anything else but *both* alike; one cannot be like and the other unlike. *Both* is really redundant.

(3) They will not do more *than they can help*. We mean by

this that there is a certain amount which they cannot help doing: more than this they will not do. So that logically the sentence ought to be: "They will not do more than they *cannot* help."

(4) *Ever so many* people were present. If expanded, this sentence, as No. 3, implies a negative omitted: "(There were) never so many people present (as there are now)."

(5) *No less a person than* the Prime Minister was there. Literally this sentence should mean that there was no one there under the rank of the Prime Minister—that all were as important as or more important than he; whereas the sentence really has no reference to any of the others present, but states emphatically that actually that important person, the Prime Minister, was there.

(6) *All of them, both of them.* When we say "some of them," "many of them," we refer to a number picked out from the rest, *of* being used in a Partitive sense; but we cannot thus talk of picking out *all* or *both* from the rest. It may be that these phrases have come into use through analogy with "some of them," "many of them"; or perhaps *of* should be regarded as the sign of apposition [§ 247 (6)].

(7) His income *grew less and less.* To *grow* is to become greater; hence the sentence is, literally taken, self-contradictory.

(8) I hoped *to have seen* you. What was hoped was not *to have seen* (Perf. Inf.), but *to see* (Pres. Inf.), which is therefore the more logical construction; the former is, however, at least as much used as the latter.

(9) *Go and do* this; *try and do* this. The former is logical because going and doing may be regarded as separate actions; but *try* and *do* represent one and the same action, and it is therefore more logical to say: Try *to* do this.

(10) *Just now* means "a very short time ago," and *not* literally at this very moment.

Presently, on the contrary, in modern usage, means in a short time (later) and *not* "now at this moment;" so *by and by*, which once meant "now at once," refers to a still later time.

(11) *Sooner or later.* There seems no reason why *sooner* should be comparative, unless the phrase is elliptical for "sooner or later than is expected": *soon or later* would seem more logical.

(12) A *tin box*, an *iron copper*, *Worcester china*, *ten days' quarantine*, a *weekly journal*, *beef tea*. In these apparently self-contradictory phrases, the original meaning of the Nouns *box*, *copper*, etc., has been lost, and a more general or a different meaning attached to them. In *salt-cellar*, "cellar" is from French salière (= salt box), so that this curious formation really means "salt salt-box."

Examples of **Inconsistencies**:—

(1) We say: *How do you do?* but not, *how does he do?* And when we say: *how is he doing?* we imply that he is or has been ill.

(2) *Out of temper* and *in a temper* have much the same meaning. The former means "out of a *good* temper"; the latter "in a *bad* temper."

(3) We use the present *May he live long!* but not the past *Might he live long!*

(4) *Many a man*, *a great many men*. The former phrase is from "many (times) one man"; in the latter *many* has become almost a noun (= number) qualified by an adjective *great*, *of* being omitted before *men*, just as in *a thousand men*.

(5) We say: *I am to go* or *I have to go*, *I was to go* or *I had to go*; but while we say *I shall have to go*, we cannot say *I shall be to go*; and although we use *I was to have gone*, we never use *I had to have gone*.

249. ELLIPTICAL IDIOMS—Many phrases at first sight most curious, appear quite simple when expanded.

Examples:—

(1) He was wasting his time *as usual*. This, expanded, is equivalent to . . . as (relative) was usual for him.

(2) This is useless *as a tonic*, means this is useless *in the way that a tonic would be useful*.

(3) *Thank you* = I thank you (Pres. Indic.). So also: *Pray* be seated = I pray you, be seated.

(4) *Please come* at once. Originally, *if it please* (Subjunc.) *you* (Dat.) *come* (Imperative). Now we probably regard *Please* as an adverbial phrase (= kindly). Similarly *if you like* was originally impersonal, as in the Bible: "Write, if it like you, in the

King's name." The form: "Please to come at once" seems to be based on the mistaken idea that *come* is Infinitive.

(5) *I beg to* inform you. This formal mode of address, used in official letters, is an ellipsis for "I beg (ask) your permission to . . ."

(6) Be industrious: *that's a good boy.* In this colloquial expression the word *that* is loosely used for the general idea contained in the sentence "Be industrious"; thus the meaning is: "(for) *a boy who is industrious* is a good boy."

(7) He had no one to associate *with.* There is no word governed by the Prep. *with*: the sentence may be expanded as: "he had no one *with whom* to associate." This expansion is rather better English than the original, which ends with a weak word (§ 222, note 2).

(8) Our friends *left* this morning. *Left* is used absolutely, the object "this place" being omitted.

(9) This, that and *what not*; a contraction for "whatever there may be which is not included (under this and that)."

(10) *What trade* are you? We may regard *of* as omitted before what trade; or we may consider *what trade* as Adverbial Objective (§ 78).

250. FOREIGN IDIOMS—Most English idioms have formed part of the language for many centuries; some few, however, are modern borrowings—translations, in fact, of idioms in other languages. Just as some imported words have gradually become naturalised, while others are still felt to be foreign to all intents and purposes (§ 260), so is it with translated idioms. The following may be regarded as fairly well established:—

(1) That is to say. French: c'est à dire.
(2) That goes without saying. French: cela va sans dire.
(3) He *affected* the latest fashion. French: affecter.
(4) A new *standpoint.* German: Standpunkt.
(5) How is that *for a* joke? German: Was für ein . . .?
(6) *As for* his friend. French: quant à . . .

Whereas the following still sound foreign to our ears:—

(1) The subject came *upon the carpet.* French: sur le tapis.
(2) The window *gives upon* the street. French: donne

251. OBSOLETE IDIOMS—Idiomatic constructions have changed with the development of the language; and such changes were much more likely to occur before the 17th century, after which period the widespread use of printed books served to render the language permanent. Consequently we find in Elizabethan English many constructions which are now obsolete, or of which only traces remain.

Examples :—

(1) I *hadn't ought* to do it. Originally *ought* was past tense and past participle of *owe*, so that this sentence, now a vulgarism, was once correct.

(2) All *along of* his behaviour. An old idiom, now a vulgarism, found in Shakspeare: "All along of the accursed gold"; "All this is 'long of you."

(3) Nor delayed the winged saint *after his charge received* (Milton). An imitation of the Latin use of the participle, not accepted in modern English.

(4) What went ye out *for to see*? This construction, which arose in the Middle Ages in imitation of the French, is now a vulgarism.

(5) You that presumed, *me overthrown*, to enter lists with heaven. This imitation of the Latin Ablative Absolute, or Old English Dative Absolute, has not survived; modern idiom prefers the nominative.

(6) He plucked *me* ope his doublet. *Me* is a dative of advantage—a Latin imitation.

(7) *It repented him* of the evil: *it pitied them* to see her in the dust. The impersonal use of many verbs with the dative or objective of the person, doubtless in imitation of the Latin, has fallen into disuse; the only survival is the old-fashioned *methinks* (=it seems to me).

EXERCISES ON CHAPTER XVIII.

1. What is meant by an Idiom? Mention two or three English idioms and try to explain them. (M)

2. Explain, as far as possible, what is idiomatic or peculiar in the following sentences :—

(1) He is the right man in the right place.

(2) Has any one got his wrong hat?

(3) The provisions ran short.
(4) He is a well-read man.
(5) As a statesman he is perfect.
(6) The fox dies hard.
(7) After paying all expenses I have sixpence to the good.
(8) Remember me kindly to your father.
(9) He took no end of trouble over the matter.
(10) Since that time the doctrine has obtained throughout Europe.
(11) They are said to be well-off.
(12) His faithful dog shall bear him company.
(13) His prophecy came true.
(14) He received a Roland for his Oliver.
(15) All of a sudden he started up.
(16) It is not worth troubling about.
(17) They rendered first aid and he soon came to.
(18) What if you lost the case ?
(19) I have a rod in pickle for him.
(20) That is decidedly a feather in his cap.
(21) He paid down on the nail.
(22) What you say is neither here nor there.
(23) Oddly enough, I have not seen him since.
(24) He is a man who does nothing by halves.
(25) He stood by his friend through thick and thin.

3. Explain in what respect the following sentences are contrary to English idiom, or otherwise faulty, and correct them :—

(1) His manner is quite different to yours.
(2) They feel very flattered by your remark.
(3) It bears some remote analogy with what I have done.
(4) Have you change of half-a-crown, please ?
(5) He is feeble as to his mind.
(6) Don't blame it on to me !
(7) They exchanged confidences among one another.
(8) He took great exception against my plan.
(9) They prefer taking a walk than sitting indoors.
(10) Will you accept of this piece of honeysuckle ?
(11) He is said to enjoy very bad health.
(12) A couple of ladies were hurt in the accident.

4. Express the following sentences according to modern English idiom :—

(1) He shall refrain the spirit of princes.
(2) Spare thou them that confess their faults.
(3) It repented Him of the evil.
(4) Learn me true understanding and knowledge.
(5) He is like to die for hunger.
(6) She did eat and was sufficed.
(7) Judah was put to the worse before Israel.
(8) He halted upon his thigh.
(9) The lions brake all their bones or ever they came at the bottom of the den.
(10) We are such stuff as dreams are made on.
(11) You ought not walk without the sign of your profession.
(12) Take no thought for the morrow.

5. Without assuming any incorrectness, discuss the following idioms, with special reference to the words italicised :—

(1) His constancy *as a defender* of the truth was unalterable.
(2) *No less a person* than the Archbishop was present.
(3) They saw *each other* frequently.
(4) We gazed upon that *gem of a building*, the Taj Mahal.
(5) He had no boy of his own age to play *with*.
(6) These growing feathers plucked from Cæsar's wing will make him *fly an ordinary pitch*.
(7) The reasons that dissuade us are *as follow*.
(8) That goes *without saying*.
(9) Truly and *indifferently to minister* justice.
(10) They were elected *upon the same platform*.
(11) The window *gives upon* the street.
(12) He reached the goal of his ambition *without let or hindrance*.
(13) The affair *came upon the carpet*.
(14) The *solidarity* of their interests is undeniable. (M)

6. Explain the meaning of the following idiomatic expressions :— Hobson's choice, the Yellow Peril, the white feather, to mind one's P's and Q's, a Pyrrhic victory, quixotic conduct, an unlicked cub, a brown study, a white lie, to feather one's nest, red tape, to carry coals to Newcastle.

7. Explain the meaning of the following :—

(1) He drew a red herring across the track.
(2) It was Greek to me.
(3) I do not think he will set the Thames on fire.
(4) They endeavoured to pour oil on the troubled waters.
(5) He set out to plough his lonely furrow.
(6) He does not wear his heart on his sleeve.
(7) He nailed his colours to the mast.
(8) He was deputed to bell the cat.
(9) He was made the scapegoat.
(10) Do not paint the lily.
(11) He was between Scylla and Charybdis.
(12) His work smells of the lamp.

Chapter XIX

THE USES OF WORDS

252. IN addition to a misuse of the idiom of the language, there is a certain class of faults to which we are liable, owing partly to our familiarity—reluctant, it may be—with the worst expositions of English conversation and composition, and partly to carelessness or lack of judgment in the use of our words. In this chapter we shall endeavour to examine in a critical manner the use of some of our words, and to select what is good and weed out what is bad in the language of the present day. The claim of words to find a place in standard English may be decided by a consideration of the following subjects :—

(1) Idiom.
(2) Appropriate words.
(3) Distinction between words of similar form.
(4) Use of the same word with different meanings, or of different words in reference to the same object.
(5) Slang and vulgarisms.
(6) Colloquialisms.
(7) Provincialisms.
(8) Obsolete words.
(9) New words.
(10) Foreign words.
(11) Pleonasm and Redundancy.
(12) Over-brevity and Verbosity.
(13) Simplicity and Affectation.

253. APPROPRIATE WORDS—It frequently happens that when we wish to express a certain idea, several words occur to us from which to choose. Sometimes only one of the words con-

sidered is at all suitable to the accompanying words; sometimes, although several may be suitable, one of them is the best for our purpose. Often, also, through ignorance of the exact signification of a word or through carelessness, we apply a word wrongly. Thus, in speaking of a piece of written composition, we should say that it is *illegible*, if we cannot make out the handwriting; and *unreadable*, if we consider its subject or method of treatment not fit to be read.

Again, we may speak of the *discovery* of America and the *invention* of the first watch; but not vice versa.

The following are examples of such misuse of words:—

Marlborough was a *notorious* general (for *famous*).
They sell *new* milk (for *fresh*).
He parts his hair in the *centre* (for *middle*).
His *death* was despaired of (for *life*).

For further remarks on this important subject see under Synonyms (§ 265).

254. WORDS OF SIMILAR FORM—Frequent mistakes are made owing to the confusion of certain similar words, such as lie and lay; overflown and overflowed; deficient and defective; sensuous and sensual; presumptive and presumptuous; invaluable and valueless. The following are examples of faults of this nature:—

I saw the Frenchman *lay* (for *lie*).
His character is *unexceptional* (for *unexceptionable*).
This is a *continual* process (for *continuous*).
The *sanatory* condition of the village is bad (for *sanitary*).
He was much *effected* by the sight (for *affected*).

255. We must be on our guard against using a word in a certain sense and then shortly after using it in an entirely different sense; such use often leads to ambiguity of meaning, and sometimes even to total misconception. Thus, such sentences as the following should be carefully avoided:—

A *volume* was published relating to the variation of the *volume* of water at different temperatures (for the first *volume* say *treatise* or *book*).

The *subject* of our story was *subject* to fits of insanity.

Gravitation is a *law*, and a *law* is made for the good of the

people; therefore gravitation is made for the good of the people.

[The absurdity here is due to the fact that the first *law* means an established fact in nature; the second an arbitrary, though convenient, custom.]

It may be noted that such constructions are occasionally permissible for the sake of humour: *e.g.* "That *lie* shall *lie* so heavy on my sword." A similar fault arises if the same pronoun is repeated twice with reference, not to the same, but to different objects:—

Mr Jones was sure that *he* would do his best to help *him.*

He brought his dog into the room where the cat was sitting; *it* rushed at *it* but *it* escaped.

The converse is equally true, that when a word has been employed to represent a certain idea, it should not be changed, if thereby it is likely to appear that a new idea is meant: *e.g.*

The *cubical content* of the larger box is three times *the volume* of the smaller (for *volume* say *cubical content* or *that*).

256. SLANG AND VULGARISMS consist of words and phrases which are either disreputable in themselves or are used in a connection in which they are considered disreputable; many of them are ungrammatical. All slang should be carefully avoided both in conversation and in composition; it is a sign of an unrefined or careless mind.

The following are examples of slang words: kid, ain't, bloke, bounder, governor (meaning *father*), rot (meaning *nonsense*), ripping (meaning *splendid*), awfully (meaning *very*).

The following are slang phrases:—

beastly rich, this here book, it don't, he didn't ought to, douse the glim (=put out the light), balmy (=somewhat mad), to get the sack. When any doubt exists as to whether a word is reputable, a standard dictionary should be consulted: slang finds no place therein.

The English student should also beware of Americanisms such as:—

boss, elegant (in the sense of *pleasant*), I calculate that it is true, I guess so (this was once correct English).

NOTE.—Slang usually comes up in a language, lasts a generation or so, and then vanishes, giving place to new slang; if it keeps its place in the language for a longer period, it generally becomes correct English. Thus *mob* was once a slang word.

Colloquialisms are words or phrases used freely in conversation which are not exactly to be classed as slang, for they are not disreputable, but which nevertheless are not appropriate to any serious form of composition. They may sometimes appear in written dialogue (*e.g.* in a novel), and particularly when that dialogue is humorous, but should be avoided in higher forms of writing, especially in an essay.

Such are:—

to be struck all of a heap, to be at a loose end, to end in smoke, to have a good time, to give the show away, to give the lie to, to give the slip to, to take on a job, a good-for-nothing fellow, a good sort (=a pleasant person).

Even such contractions as: *don't, shan't, won't, can't*, are better avoided in composition though satisfactory in conversation. It is difficult sometimes to draw a hard and fast line between slang and colloquialisms.

257. PROVINCIALISMS are words or expressions used only in a certain part of the country. Some of these are quite correct in themselves—indeed they are often descended from Old English—but since they are not in use all over the country and are not generally accepted, they cannot claim a place in standard English, and should therefore be avoided. Of course, some works (as those of Scott or Burns) are professedly written in a certain dialect, and then such words (unless they are considered slang) are perfectly appropriate.

Examples of Provincialisms are: ourn (for *ours*), her (for *she*), fond (for *foolish*), yon (=*that*).

258. OBSOLETE WORDS are such as were once current in the language but have now gone out of use and are regarded as relics of the past. Many old words too, which still find a place in poetry, are not used in ordinary composition: they are generally known as archaïc.

Examples of Obsolete and Archaïc words are: hight (=is called), yclept (=called), bewray (=betray), caitiff (=prisoner), alack! (=alas!), yare (=ready), uneath (=with difficulty), runagate (=idler), nill (=will not), moe (=more), ruth (=pity), sooth (=truth), wot (=know), ween (=hope, think), eke (=also), trow (=think), leasing (=lying), jangled (=confused). See also § 408 (2).

259. COINING OF NEW WORDS—New words are from time to time necessary to express new ideas for which no words exist; and such, if generally accepted, become part of the language (see § 15).

But new words should not be coined where an appropriate word already exists. Thus it would be absurd to endeavour to substitute *distance-speaker* for telephone, *air-farer* for aeronaut, *folk-wain* for omnibus; even though the former words are more purely English in origin than the latter. So, again, we must not form words on the analogy of other word-formations. Thus on the analogy of such words as changeable, moveable, suitable, we might be tempted to coin *doable*, *stopable*, *followable*: but it so happens that these words are not accepted as English words.

Before using any doubtful formation it is well to make sure that it finds a place in a standard dictionary.

260. FOREIGN WORDS—Just as new words should not be unnecessarily coined, so foreign words should not be used unless they represent a new idea or one for which there is no adequate expression in English. It is a mark of affectation to employ a foreign word where an equally expressive English one exists. Why say *terra firma* when *dry land* suits equally well?

Thus it is better to avoid such words and phrases as:—

au revoir, auf Wiedersehen (=farewell), congé (=dismissal), nettoyage (=cleaning), chef-d'œuvre (=masterpiece), garçon (=waiter), élite (=best society), café-au-lait (=coffee with milk), cognac (=brandy), nouveau-riche (=newly become rich).

On the other hand, we have probably no words which exactly represent the following, which are therefore permissible:—

tête-à-tête (= close conversation between two persons), chic (=pretty and fashionable), sine-qua-non (=a thing without which it cannot be done), blasé (=wearied and partly worn out), prestige (=esteem in which a nation is held abroad).

Further, it should be noted that many foreign words, whether needed or not, have become so fixed in our language that they are for all practical purposes a part of it. It would be impossible —and indeed undesirable—to oust such old established immigrants: they have come to stay. Under this heading we may place certain Latin and Greek words and phrases and abbreviations such as:—

analysis, criterion, crux, i.e., e.g., viz., etc., alibi, a priori; and some French words such as: menu, précis, trait, début.

261. PLEONASM AND REDUNDANCY—Both these terms mean practically the same—the insertion of superfluous words in a sentence. Unless used for the sake of *emphasis* (§ 223) such repetition should be avoided. The shortest way of saying a thing —at least, in prose—is always the best.

In the following examples the pleonastic words or phrases are italicised:—

The boy *he* would not go without his father's word.
Many a time *and oft* have you climbed up . . .
He never doubted *but* that you would come.
Bisect the given line *into two equal parts.*
She had a dreadful temper *and* which often led her astray.

262. BREVITY has been called "the soul of wit"; and it is certain that if an idea is expressed in a few words, it is much more likely to make a deep impression than if expressed more clumsily. To this fact is due the popularity of many of our proverbs: *e.g.*

More haste, less speed.
Penny wise, pound foolish.
A stitch in time saves nine.
Like father, like son.

The opposite characteristic to brevity is **verbosity.** This is a common fault in the composition of beginners. Many words or many sentences are employed where a few would suffice, and thus a tedious and laboured effect is produced; the words are many, but the ideas are few. Moreover, as the minds of such beginners, especially if they are youthful, are not sufficiently trained to grasp an idea in its entirety, seizing on the salient

points and rejecting mere details, it frequently happens that a thing is repeated over and over again, with perhaps an extra detail added here and there. It should be the aim of every student to condense his knowledge, to sift it carefully from the dross of mere words, and to say exactly what he has to say in the clearest, tersest, and most emphatic manner. Even from the examination point of view, where the student has to work against time, brevity is of the highest importance.

On the other hand, it must be noted that **over-brevity** tends to obscurity. For instances of this fault, see Illegitimate Ellipsis (§§ 225, 227).

263. SIMPLICITY AND AFFECTATION — Our words should be chosen as far as possible to suit the subject in hand. If we are treating of subjects of an abstruse or poetical nature, long and uncommon words are both necessary and appropriate. But if we are dealing with simple subjects, treated in a practical manner, the simplest words are the best. This does not, of course, imply that we must continually hunt up the simplest possible word we could use; but rather that we should not do the reverse—hunt up a difficult one. Where a simple word expresses our meaning as fully and as clearly as a difficult one, it should be preferred.

The use of difficult or uncommon words where unsuitable is—like the employment of foreign words unnecessarily—a mark of affectation. In many cases the person who uses them does not completely understand their meaning.

Thus it is appropriate to speak of the *erudition* of a great scholar, but the *knowledge* of a school-boy; the *altitude* of a mountain, but the *height* of a house; the *rotundity* of the earth, but the *roundness* of an orange: though even in these cases the choice of word will depend upon the method in which we are treating the whole subject.

So also, for simplicity, an affirmative is generally better than two negatives: *e.g.* "This man is honest" rather than "This man is not dishonest"; unless, as in certain cases, a slight difference in meaning is intended.

It is ridiculous to say (unless humorously) *caudal appendage* when we mean *tail*; or *domiciliary edifice* for *house*; a *canine specimen* for *a dog*; *piscatorial art* for *fishing*; *natal day* for *birthday*; *unlawful appropriation* for *stealing*; *culinary department* for *kitchen*. And, except in poetry, such phrases as the following are unacceptable:—

the eye of heaven (=the sun), the god of war (=Mars), the land of the Midnight Sun (=Norway), the Emerald Isle (=Ireland). Affectation in the use of long and high-sounding words and in exaggerated comparisons is often called **Euphuism**, from "Euphues," a book written by Lyly (1579) in this style.

EXERCISES ON CHAPTER XIX.

1. Explain any common misuse of the following words and write sentences in illustration: artist, transpire, stop, nice, female, lot, jolly, divine.

2. Comment on any errors in the following passage and rewrite it in standard English:—

One day he come up to the office, all in a hurry, and had a private interview with the magistrate, who after a great deal of talk, rings the bell, and orders Jem Spyers in (Jem was a active officer), and tells him to go and assist Mr Chickweed in apprehending the man as robbed his house. "I see him, Spyers," said Chickweed, "pass my house yesterday morning." "Why didn't you up and collar him?" says Spyers. "I was so struck all of a heap, that you might have fractured my skull with a toothpick," says the poor man.

3. In the following sentences point out any inappropriate words and substitute suitable ones for them:—

(1) I have just bought a quantity of books.
(2) We have constantly seen him do that trick.
(3) The man claimed that he had done the work well.
(4) His exodus from the building was hasty and undignified.
(5) I expect it was as you say.
(6) We possess an abbreviated edition of that book.
(7) There were fifty clergy in the procession.
(8) Can I trouble you for your pen?
(9) They unanimously deliberated upon the matter for an hour.
(10) Democracy stood prostrate at the tyrant's foot.
(11) I do not think he was intentionally irreverend.
(12) He comes of the older branch of the family.
(13) This is the most splendid sight I have ever witnessed.
(14) He gave up his post and was replaced by his younger brother.
(15) The master learnt him French and German.
(16) I doubt his love of the subject is very great.
(17) I am sorry to decline your invite.
(18) A mutual silence took place for some time.
(19) His extravagance eventuated in the loss of all his propert-
(20) His acquaintanceship with the subject is strictly limited

4. State in what respects the following sentences do not conform to standard modern English and correct them :—

(1) This is along of your being so jolly clever.
(2) I guess he acts very much like James acted.
(3) They left their books home this morning.
(4) His modus operandi was to borrow a hat from one of the audience.
(5) There are a lot of unfamiliar words on this page.
(6) Bring them books down from the shelf !
(7) The concert went off with great éclat.
(8) You can't get a rise out of me like that.
(9) Many mickles make a muckle.
(10) Handsome is as handsome does.
(11) That is how the jeunesse dorée spend their time.
(12) Haply some hoary-headed swain will say . . .
(13) It is real good of you to help me.
(14) Come away in quickly !
(15) I never could mind dates.
(16) He is generally reckoned to be a very nice fellow.
(17) It has been motioned and carried that we proceed with the present business.
(18) They bus or tube it to business every morning.
(19) My money is not just now getatable.
(20) I must say that he made the amende honorable.

5. Examine the following sentences for faults due to Redundancy, Over-brevity, or Affectation, and correct them, giving reasons for your answers :—

(1) I may do that I shall be sorry for.
(2) The proverb " More haste less speed " is too true, as is often found in many cases.
(3) I am not surprised at his not being unknown to you.
(4) His speech was frank and courageous as is everything he says, and which will please every honest man in the country.
(5) Fortune forbid my outside have not charmed her.
(6) This is the palatial residence of those who toil not neither do they spin.
(7) He alone has the sole right to inflict punishment.
(8) He enjoyed a life of peace and a natural death.
(9) Conceal me what I am, and be my aid.
(10) He took an early matutinal walk just after sunrise.
(11) The sly slow hours shall not determinate
The dateless limit of thy dear exile.
(12) His pecuniary deficiency brought him into conflict with the majesty of the law.
(13) Owing to his repeated deviations from the principles of truth, he received his congé.
(14) The reason of this disaster was, no doubt, because of the inefficiency of the officers.
(15) In candent ire the solar splendour flames.
(16) The final completion of the building will be done to-morrow.
(17) I must first hear the conditions before I accept the post.
(18) It is rather coldish this morning.

6. Comment on any errors of expression in the following :—

(1) This was said by Macbeth in one of his soliloquies to his wife.

(2) One should always give an action a moment's thought before putting it into execution and so saving a great deal of unpleasantness.

(3) If it were possible to get near when one of these eruptions take place, we should have a grand sight.

(4) A suit of armour that could be identified as worn at the battle of Agincourt would be priceless, and certainly ought to be deposited at the Tower.

(5) The meaning of the phrase, "Look before you leap," is that before attempting to do anything to think over the best way, and then to give those thoughts practical experience.

(6) Although everyone has heard this maxim, we still find that not ninety-nine in a hundred practise it.

(7) Compared with the continents of Asia and America the mountains of Europe are rather low.

(8) As White remarks, the Midsummer Night's Dream has no prototype in ancient or modern story.

(9) In a word he apes the worst behaviour of the mule.

(10) I am sorry not to subscribe to your cause. No one yields to me in appreciation of its importance.

(11) Where there are plenty of boys, there is plenty of fun.

(12) Such a statement is diametrically untrue.

(13) I consider that his opinion should be wholly discounted.

(14) Shakspeare frequently has passages in a strain quite false and which are entirely unworthy of him. (M)

7. Comment on any peculiarity in the construction or style of the following :—

(1) Mr S. made a good speech for him, comparatively speaking.

(2) He managed his friend's estate like his father did.

(3) An aftermath of the war seemed to glow before the assembly all the evening.

(4) Which way I fly is hell: myself am hell.

(5) Him listed ease his battle-steed.

(6) 'Tis sweet to rove when morning light
Resounds across the deep.

Chapter XX

THE MEANING AND STRUCTURE OF WORDS

264. IN the last chapter we were chiefly concerned with the use of words and their claim to a place in our composition. To some extent it was necessary to examine their meanings also, since use and meaning frequently correspond with one another. The purpose of the present chapter is the consideration, in greater detail, of the meaning of words, and of the bearing of structure upon their meaning.

We shall here deal with the following subjects:—

(1) Synonyms and Antonyms—words of similar or opposite meanings.

(2) Doublets—words of like origin.

(3) Homonyms—words identical in form.

(4) Change of meaning.

(5) Structure of words.

265. SYNONYMS are words which have the same, or nearly the same, meaning as one another. Few words—if any—are *exactly* equivalent: some slight difference, either in meaning or use, can generally be discovered. A careful writer will select the one word that he needs in preference to all the others. Examples:—

(1) *Custom, habit, fashion, use, routine.*

Custom: the repetition of an act, generally by a number of people, for some definite reason: *e.g.* "It is the *custom* in England to drive on the left-hand side."

Habit: involving a tendency, original or acquired, generally of an individual: *e.g.* "He has the objectionable *habit* of taking snuff."

Fashion: in small or transitory matters, such as *dress*: *e.g.* "The *fashion* in hats changes from year to year."

Use: dealing with a thing in a certain manner: *e.g.* "The *use* of long and uncommon words is a mark of affectation."

Routine: doing the same things in regular order: *e.g.* "The *routine* of office-work is distasteful to him."

(2) *Ask, request, beg, entreat, beseech, implore, pray.*

Ask: with the desire of obtaining what may reasonably be expected: *e.g.* "He *asked* for a week's holiday."

Request: more formal: *e.g.* "Mr Jones *requests* the pleasure of your company."

Beg: appealing to the pity or sentiment of a person, usually a superior; or for politeness' sake, to an equal: *e.g.* "He *begged* his master to overlook the offence this once." "I *beg* your pardon."

Entreat: with special earnestness or repeatedly: *e.g.* "He *entreated* them not to leave him alone."

Beseech: with humility and reverence: *e.g.* "We *beseech* thee to hear us, good Lord." [*Beseech* is nearly obsolete.]

Implore: with passionate utterance, perhaps with tears: *e.g.* "She *implored* him on her knees to forgive her son."

Pray: chiefly to God: *e.g.* "We therefore *pray* Thee help Thy servants."

(3) *Proud, haughty, vain, conceited.*

Proud: feeling exalted because of something one has done or of what is connected with one: *e.g.* "He is *proud* of his success"; "they are *proud* of their clever son."

Haughty: ostentatiously showing supposed superiority: *e.g.* "His manner of speaking is *haughty* and overbearing."

Vain: of something which really exists, generally personal, but which is an insufficient or unsuitable subject for pride: *e.g.* "He is *vain* of his good looks."

Conceited: assuming the possession of qualities which do not exist or exist only in a minor degree: *e.g.* "He is *conceited* enough to suppose that he is the finest singer in England."

(4) *Truth, truism, veracity.*

Truth: correctness of statement or fact: *e.g.* "The *truth* of your remarks is incontestable."

Truism: a self-evident truth, an axiom: *e.g.* that "a circle is round" and that "the sun shines" are *truisms*.

Veracity: the power or quality of a person to tell the truth: *e.g.* "The *veracity* of the witnesses was questionable."

(5) *Suffer, permit, allow.*

Suffer: to refrain from hindering, even though it be distasteful: *e.g.* "*Suffer* it to be so now."

Permit: to give express consent: *e.g.* "He *permitted* his son to go there."

Allow: to remain neutral, to refrain from consenting or prohibiting: *e.g.* "He *allowed* the enemy to pass through the land."

NOTE.—It requires a considerable knowledge of English as well as a careful and accurate mind to explain the shades of difference in the meaning and use of Synonyms. The student will find it excellent practice to attempt to discover and express such differences; where he finds, after due consideration, that he is unable to do this successfully, he should consult a dictionary. By such practice his actual vocabulary will be considerably extended, and his language will gain both in precision and in versatility.

Pairs of Synonyms. We find many pairs of Synonyms in English; this is due, in many cases, to the twofold origin of our language—Teutonic and Romanic (Chapter i.). After the Conquest, Norman-French words, corresponding to English words already existing, were often introduced. Frequently, the new word was the exact equivalent of the old; but time has generally produced a greater or less difference in their meanings. Thus we have:—

Teutonic Origin	*Romanic Origin*
wander	err
acknowledge	confess
buy	purchase
work	labour
foe	enemy

266. DOUBLETS—During the Middle Ages, and particularly in the sixteenth century, a large number of Latin words were introduced *directly* into English. Some of these had already been brought into the language through the medium of French, but in a slightly different form. Thus we have many pairs of words derived from the same originals; these are called **Doublets.** In some cases the meanings of a pair are sufficiently close for them to be classed as Synonyms; in others, the meanings have become so divergent that they cannot be so classed. We may class the following Doublets as Synonyms: assay, essay; gentle, genteel; poor, pauper; regal, royal; redemption, ransom.

On the other hand the following doublets now differ considerably in meaning: chant, cant; fealty, fidelity; treason, tradition; feat, fact; legal, loyal; sure, secure; potion, poison.

267. ANTONYMS are pairs of words which have the opposite, or as nearly as possible the opposite, meanings. Thus the following are Antonyms: true, false; simple, complex; beautiful, ugly; abstract, concrete; honour, dishonour.

268. HOMONYMS are words which, though derived from entirely different sources, have assumed the same form in English with various meanings corresponding to their originals. Thus they may, in a sense, be considered as the converse of Doublets. Examples are:—

Lie : (1) To speak untruths (O.E. leogan).
(2) To recline (O.E. licgan).
Bark : (1) The cry of a dog (O.E. beorcan)
(2) The rind of a tree (Swedish bark).
(3) A ship—spelt also *barque* (Low Lat. barca).
Date : (1) A fixed point of time (Lat. datum).
(2) A fruit (Gk. dactylos).
Page : (1) A young male servant.
(2) A side of a leaf of a book.
Yard : (1) A measure of 3 feet.
(2) A small enclosure (O.E. geard).
Tear : (1) To pull apart (O.E. teran).
(2) A drop exuding from the eye (O.E. tear).
Other examples are : bear, list, pound, till, race.

269. CHANGE IN MEANING—Words have altered their meaning considerably as the language has grown older; and even now many are undergoing a process of change from year to year. This may occur in several ways :—

(1) **By Metaphor.** A word of simple direct meaning may be used metaphorically for something more abstruse; its original meaning may then die out or it may still remain.

Thus we have literal (or primary) and derived (or secondary) meanings for many of our words; as in the following examples :—

Primary	*Secondary*
to *see* an object	to *see* (=understand) what is meant
an iron *chain*	a *chain* of circumstances
to *eat* an apple	to *eat* one's words (=to apologise)
a *silver* watch	the *silver* moon
the stone is *hard*	a *hard* task
to *seize* a person	to *seize* an opportunity
the water has *cooled*	his anger has *cooled*
the *light* of a lamp	*light* upon a subject
he was *rushing* down the street	the *rushing* wind

The word *prevent* originally had the literal meaning of "go before" as in: "*Prevent* us, O Lord, in all our doings." From this the meaning gradually changed to "hinder"—its present meaning; and the literal meaning became obsolete. So also *fulfil* originally meant literally to "fill full" as in: "That we may be *fulfilled* with Thy grace and heavenly benediction"; and *reduce*, to lead back, as in: "To *reduce* a straying brother to the truth."

(2) **By Specialisation.** The meaning of some words has been greatly restricted or narrowed. Thus *acre* originally meant *a field* —a meaning still current in the phrase "God's acre" (=churchyard): now *acre* is applied only to a piece of land of a certain area. The following are other instances :—

Vulgar: (1) Original meaning: *general*; still retained in the phrase "the *vulgar* tongue."
(2) Present meaning: *low, base.*
Charity: (1) Original meaning: *love*; as in: "the greatest of these is *charity.*"
(2) Present meaning: *giving to the poor.*
Brave: (1) Original meaning: *fine* in any respect; as in: "this *brave* o'erhanging firmament!"
(2) Present meaning: *courageous.*

This process is still going on in the language: thus the word *gas* (meaning any substance in a certain physical state) is commonly applied to the gas we use for illuminating purposes. So "the paper" commonly stands for "the newspaper"; "the Psalms" for those of David; "the House" for "Parliament."

(3) **By Generalisation.** This is the converse of (2). Thus *triumph* originally referred to the procession of a victorious general on his return home, as in: "To see Cæsar and to rejoice in his *triumph.*" Now *triumph* is used for any success. So also we have:—

Influence: (1) Originally, the power supposed to be exercised by the stars over a man's life.
(2) Now, any power affecting a person's conduct.
Miscreant: (1) Originally, an *unbeliever.*
(2) Now, an *evil-doer.*

Some words have become so far generalised in meaning as to be able to take an apparently contradictory qualifying word, such compounds as tin box, beef-tea, etc., being formed [§ 248 (12)].

(4) **By Degradation.** Many words with dignified meanings have acquired a less dignified (often ludicrous or evil) meaning. Thus *knave* originally meant a young male servant: as in: "Gentle *knave*, good night." Now it signifies a rascal.

So also we have:—

Silly: (1) Original meaning: *blessed*; then *innocent* as in: "There he met a *silly* old palmer."
(2) Present meaning: *foolish.*
Officious: (1) Originally *busy*, as in: "Be every one *officious* to make this banquet."
(2) Now, *meddlesome.*
Gossip: (1) Originally, a *sponsor* at baptism.
(2) Now, an *idle talker.*
Cunning: (1) Originally, *skilful* as in: "Nature's own sweet and *cunning* hand laid on."
(2) Now, *deceitful.*

The words *dub, pate, nap, imp* were once perfectly serious words; now they are used humorously.

(5) **By Elevation.** This is the converse of (4). *Shrewd* once meant *wicked*, as in "That *shrewd* and knavish sprite." *Cf.* also "Taming of the Shrew." Now the word means *clever, far-seeing.*

Christian was once a term of reproach; now, of honour.

So also:—

Minister: (1) Originally, a *servant* as in: "Let him be your *minister.*"
(2) Now, a dignified title.
Politician: (1) Originally, an *intriguer*, as in: "This vile *politician* Bolingbroke."
(2) Now, a member of a political party or a statesman.

There are fewer examples of Elevation than of Degradation of words.

270. STRUCTURE OF WORDS—Words have been formed, and are to-day being formed, by combination of simpler words or by addition of particles to words. This process, which may be called **Word-building**, takes place chiefly in two ways:—

(1) By compounding two or more words: *e.g.* hearsay, folk-lore.

(2) By addition of a Prefix or Suffix to a word: *e.g.* *pre*-eminent, *sub*marine, man*ly*, duck*ling*.

Many such combinations and additions had been already made in words before their introduction into English. We shall now consider these subjects in greater detail.

271. COMPOUND WORDS consist, for the most part, of Nouns, Verbs, and Adjectives. A hyphen sometimes separates the parts of a compound word, particularly when the compound is of fairly recent formation. Compounds of ancient origin are often disguised to such an extent as to be unrecognisable as compounds; thus the word *orchard* is compounded of "wort" and "yard."

Nouns are formed from:—

(1) Noun + Noun or Gerund: manservant, railway, motor-car, walking-stick.

(2) Noun + Adjective or Participle: blackboard, blue-stocking, redbreast.

(3) Verb + Noun (often object): toothpick, watershed, sunshine, hold-all.

(4) Noun + Adverb or Preposition: upland, outhouse, at-home.

(5) Verb + Adverb or Preposition: farewell, send-off, onset, outlet.

Verbs are formed from:—

(1) Verb + Adverb or Preposition: withstand, undermine, ill-treat, out-distance.

(2) Verb + Adjective or Noun (not very common): whitewash, safeguard, star-gaze, typewrite.

Adjectives are formed from:—

(1) Adjective + Noun: headstrong, world-wide, sky-blue.

(2) Adjective + Adjective or Participle: white-hot, dull-grey, good-looking, half-eaten.

(3) Adjective + Adverb: ill-gotten, never-ending, well-deserved.

(4) Noun + Preposition: inland, uphill.

(5) Noun + Participle or Gerund: church-going, money-making, poverty-stricken.

Phrase Compounds consist of phrases of two or more words joined together to form various Parts of Speech: the separate parts of the new word are usually hyphened. Examples: notwithstanding, will-o'-the-wisp, toad-in-the-hole, forget-me-not.

272. FUNCTIONS OF PREFIXES AND SUFFIXES—

Prefixes usually modify the *meaning* of the word before which they are placed. Thus we have the word *pose*, and by aid of various prefixes we obtain the following words, each of which has a different meaning, though that meaning always has some connection with the original root *pose* (= place): *compose*, *depose*, *dispose*, *impose*, *oppose*, *propose*, *suppose*.

Suffixes, on the other hand, usually (though not always) modify the grammatical function of the word; very frequently they alter its Part of Speech. Thus from *man* (Noun) is formed *manly* (Adj.); from *sweet* is formed *sweetness* (Abs. Noun); from *bear* (Verb) is formed *bearer* (Noun). But in *poetess* from *poet*, *duckling* from duck, the meaning and not the grammatical function is modified.

In order to illustrate this method of formation of words we add a few specimens of the commonest Prefixes and Suffixes of Classical and Teutonic origin, together with examples of words formed by their aid.

273. PREFIXES—

Latin or Greek Origin:

Ad- (ac-, as-, etc.) = to. Adjust, advent, accustom, assist.
Com- (con-, co-) = with. Combine, connect, co-operate.
Ex- (e-) = out of. Express, exit, evade, educe.
Re- = back, again. Recede, reduce, re-enter.
Sub- (suff-, etc.) = under. Substance, subvert, suffix.
Mono- (mon-) = only. Monarch, monotone, monad.
Syn- (sym-) = with. Synthesis, sympathy, symphony.

Teutonic Origin:

A- = on. Aside, aboard, adrift.
Mid- = middle. Midnight, midsummer.
Mis- = wrong. Misdeed, mistake, misappropriate.
Un- = reverse. Undo, unkind, untie.
With- = against. Withstand, withhold.

274. SUFFIXES—

Latin or Greek Origin:

-ess forms Feminine. Poetess, lioness.
-esque ,, Adjectives (= like). Picturesque, grotesque.
-ion (-tion, -sion) forms Nouns, mainly Abstract. Tradition transition.
-ic forms Nouns, mainly scientific terms. Logic, arithmetic, music.
-ism ,, Nouns. Schism, aneurism, realism.
-ment ,, Nouns from Verbs. Judgment, settlement.

Teutonic Origin:

-hood forming Abstract Nouns (= state). Manhood, childhood.
-ling ,, Diminutives. Gosling, duckling.
-ness ,, Abstract Nouns (= state). Goodness, gentleness.
-ship ,, ,, ,, (= property). Worship, kingship.
-ful ,, Adjectives (= full of). Shameful, hopeful.

NOTE.—Two useful exercises may be worked by the student (especially if he is unacquainted with Latin and Greek):—

(1) To separate prefixes and suffixes from the word to which they have been added, and thus to determine their meaning or function.
(2) From a list of words, all containing a certain prefix or suffix, to discover its meaning or function.

EXERCISES ON CHAPTER XX.

1. Mention any words that are said to be synonymous. Are they really so? Show how synonyms tend to acquire different shades of meaning. (M)

2. Give examples of words which in the course of history have (*a*) Narrowed their meaning, (*b*) Widened their meaning, (*c*) Degraded their meaning. (M)

3. Explain the meanings of the following words, and write sentences containing them : coālition, ephemeral, reprisal, aphorism, permeate, parsimonious, reduplicate.

4. Find Antonyms to the following words, and write sentences containing the Antonyms : glad, courage, clever, kind, hope, new, ancient, easy, never, well.

5. Name any ten words introduced into the language during the last century, and explain their meaning.

6. Find a Synonym for each of the following words and explain the difference between the members of each pair thus formed : house, labour, pleasant, crowd, put, buy, see, gracious, holy, worry.

7. Write sentences to illustrate the meanings of the following words : pertinacious, realistic, psychical, academic, mendicant, cataleptic, cryptic, referendum, atrophy.

8. Explain and illustrate the various meanings of : second, measure, mate, pound, way.

9. Distinguish between, and write sentences to illustrate : principal, principle ; respectfully, respectively ; useless, futile ; converse, reverse ; perspicuity, perspicacity ; law, rule ; old, ancient.

10. Distinguish between the uses or meanings of : few, a few ; with, by ; beside, besides ; assent, consent ; precise, exact ; aphorism, proverb ; physician, physicist ; obsolete, archaïc ; fresh, new ; dissimulation, deceit. (M)

11. Compose sentences that distinguish the meanings of these words : induce, induct ; hermitical, hermetical ; indigent, indignant ; manage, menage ; deprecate and depreciate. (M)

12. Distinguish between : imperial, imperious ; esteem, estimation ; reverent, reverend ; millinery, millenary ; filter, philtre ; contemptible, contemptuous ; and write sentences containing each word in its special sense. (M)

13. What is the difference in meaning between : virtual, virtuous ; nearest, next ; politic, political ; monitory, monetary ; conscious, aware ; outer, utter ? (M)

14. Distinguish between the meanings of : beneficent, benevolent ; judicious, judicial ; sensuous, sensual ; continuous, continual ; expedient, expeditious ; deficient, defective ; efficient, effective ; exceedingly, excessively ; presumptive, presumptuous ; stimulus, stimulant. (M)

15. Construct six sentences, using each of the following words in an appropriate sense :—

(i) Docile, tractable, ductile.

(ii) Satire, irony, sarcasm. (M)

16. Name twelve compound words and explain their formation.

17. With regard to any one of the words : *post*, *line*, *foot*, say (i) in what various senses it is used, (ii) how these senses may be connected with each other. Add sentences in illustration. (M)

18. Write short sentences, containing, respectively, one of the following words, and explain precisely the meaning you attach to each : scope, prohibitive, limbo, crucial, reciprocity. (M)

19. Give the ordinary meaning conveyed by each of the following expressions, and connect it with the original literal signification of the words in italics :—

(*a*) A *threadbare* argument. (*b*) He reckons without his *host*.

(*c*) He is just in his *element*.
(*d*) He is out of his proper *sphere*.
(*e*) I *endorse* all that he has said.
(*f*) To *sum* up the arguments. (M)

20. What is the meaning of the final syllable **in** : oxen, golden, darken, bounden, duckling, streamlet, readable, singer, peaceful, faithless ?

21. Write four words beginning with each of the following prefixes, and thence deduce the meaning of the prefix : e, ob, re, super, inter, un.

22. Write three words ending with each of the following suffixes, and thence deduce the meaning of the suffix : -ish, -ist, -let, -dom, -fy, -ly.

23. Take each of the following words and to it add a prefix or a suffix ; explain in each instance what change in the meaning or function of the word has been made : serve, hope, friend, effect, collect, judge, stand, act.

24. Form Nouns from *hate, sweet, royal* ; Adjectives from *man, dust, admire* ; Adverbs from *holy, fast, pretty*.

25. In each of the following sentences substitute one word for the phrase in italics :—

(1) His methods of business are *not allowed by law*
(2) His conduct was *such as deserved praise.*
(3) He was *practically without any money.*
(4) Their behaviour is *not capable of explanation.*
(5) This doctrine is *one which was current in the Middle Ages.*
(6) The main facts of the play are *to be found in history.*
(7) His remarks were *not loud enough to be heard.*
(8) The bite of that serpent is *likely to cause death.*
(9) He listened to the conversation, *although not wishing to do so.*
(10) He is *one who does everything for the sake of money.*
(11) His general appearance is *like that of a king.*
(12) His appointment is only *for a time.*

Chapter XXI

INDIRECT SPEECH

275. DIRECT SPEECH consists of the exact words of a speaker whether uttered by him or written down: *e.g.* "It gives me great pleasure to be here this evening."

Indirect or **Reported Speech** consists of the report of the speech subsequent to its occurrence; the words above mentioned would be reported as:—

The speaker said that it *gave him* great pleasure to be *there that* evening. The words in the Indirect Speech which differ from those in the Direct are printed in italics.

276. RULES FOR CHANGE from Direct to Indirect. The above example illustrates most of the rules to be observed. These may be summarised as follows:—

(1) The Report begins with an **Introductory Clause** and a Conjunction, such as "he said that . . .," "he hoped that . . .," "he asked whether . . .," unless suitable words happen to begin the speech. A similar introductory clause should be repeated occasionally to give variety to the report.

(2) In accordance with the laws of Sequence of Tenses (§ 106) a **Present Tense** is changed to a **Past**, and similarly a **Future** becomes a **Conditional** statement: *e.g.*

Direct: "I think that you will agree with what I have said."

Indirect: He *thought* that they *would* agree with what he *had* said.

(3) All words signifying **presence** or **proximity** in **Time** or **Place** are changed into corresponding words signifying **distance away** in Time or Place: *e.g.*

Direct: "Those who were here yesterday will remember this quotation."

Indirect: He said that those who were *there the day before* would remember *that* quotation.

Thus the words: Now, to-day, yesterday, last week, here, these (Direct), become: Then, that day, the day before, the previous week, there, those (Indirect).

(4) **Pronouns** are changed in **Person.** If, as is usually the case, the speech is reported by an independent witness such as a reporter, **all persons are levelled to the Third.** Possessive Adjectives undergo a corresponding change. Example:—

Direct: "While you support me so loyally, it will always be a pleasure to me to carry out your wishes as far as lies in my power."

Indirect: While *they* supported *him* so loyally, it would always be a pleasure to *him* to carry out *their* wishes as far as lay in *his* power.

If the speech is reported by the person as applying to himself, the Second Person becomes the First instead of the Third: *e.g.*

Direct: I tell you that you are mistaken.

Indirect: He told *me* that *I* was mistaken.

277. CERTAIN LITTLE DIFFICULTIES arise in converting Direct into Indirect Speech.

(1) **Imperatives** (*a*) require an **Introductory Clause** such as "He urged them . . .," "He commanded them . . .," and (*b*) are then changed to the **Infinitive**, or, less commonly, to the Subjunctive, or are rendered by *must* with the Infinitive: *e.g.*

Direct: "Resist such injustice and do not be deceived by specious words."

Indirect: He urged them to resist such injustice and *not to be deceived* by specious words.

Direct: Be quiet and listen to what I say.

Indirect: He insisted that they should be quiet and listen to what he said.

(2) **A Nominative of Address** or an Exclamation or Interjection presents some difficulty.

(*a*) Sometimes it may be omitted altogether in the report: *e.g.*

Direct: "I believe, *gentlemen*, that you have heard this before."

Indirect: He believed that they had heard that before.

(*b*) Sometimes a **slight change** of the Nominative of Address will suffice: *e.g.*

Direct: "You all know, ladies and gentlemen, what a pleasure it is."

Indirect: He said that *all those present* knew what a pleasure it was . . .

(*c*) Sometimes an explanatory phrase must be added because an *action* of the speaker is lost to those who afterwards read the speech:

Direct: "And I am sure that you, Mr Chairman, will bear me out . . ."

Indirect: *Turning to the Chairman he said that* he was sure that he would bear him out . . .

(3) **A Question** usually requires an Introduction, such as "He asked whether . . .": *e.g.*

Direct: "Will you vote for a man with such a policy?"

Indirect: *He asked them whether* they would vote for a man with such a policy.

Sometimes, however, it is left as a question: *e.g.*

Would they vote for a man with such a policy?

(4) **Ambiguity of Third Persons.** Since it usually happens that all Persons are levelled to the Third, doubt may arise as to who is meant by "he," "they," etc. In such cases the name or office of the person referred to should replace the Pronoun, or be introduced in parenthesis after the Pronoun: *e.g.*

Direct: "You have not brought your book."

Indirect: He said that *he* (*the boy*) had not brought his book; or, *The master* said that *the boy* had not brought his book.

278. EXAMPLE—

Direct: "*I assure you, my friends,* that *I* for *my* part, *will* do all *I* possibly *can* to resist *this* measure. *You know* that *I have* always been opposed to it; as recently as *yesterday I spoke* against it *here* in *this* very hall. *Do you* think that the people of this country *will* tolerate such injustice? *I am* sure they *will* not. *My* opponent openly *supports* the measure; *may* he fail through that support! *Prepare* for a great struggle; *influence* all *your* friends, and *we shall* win in the end. *Explain* to *them* as *I have* explained to *you* that their liberty *is* at stake. *To-morrow I shall* again speak on *this* same subject, when, *I hear, you,*

Mr Chairman, will again kindly give *me your* support. *I thank you all, ladies and gentlemen,* for *your* kind attention to *me to-night.*"

Indirect: *He assured those present* that *he* for *his* part *would* do all *he* possibly *could* to resist *that* measure. *They knew* that *he had* always been opposed to it; as recently as *the day before* he *had spoken* against it *there* in *that* very hall. *Did they* think, *he asked,* that the people of this country *would* tolerate such injustice? *He was* sure they *would* not. *His* opponent openly *supported* the measure; *he* (*the speaker*) *hoped* that he *might* fail through that support. *He urged them to* prepare for a great struggle; *they must* influence all *their* friends and *they would* win in the end. *The audience should explain* to *their friends* as *he had* explained to *them* that their liberty *was* at stake. *On the next day, he said,* he *should* again speak on *that* same subject, when, *he heard, the Chairman would* again kindly give *him his* support. *He thanked all those present* for *their* kind attention to *him that night.*

EXERCISES ON CHAPTER XXI.

1. Change the following into Reported Speech:—
   (1) I come not, friends, to steal away your hearts.
   (2) Fear not: for am I in the place of God?
   (3) This day is this scripture fulfilled in your ears.
   (4) Cromwell, I charge thee, fling away ambition.
   (5) Will you not come to-morrow and hear what our friends have to say about this important matter?
   (6) Had I but served my God with half the zeal
   I served my king, He would not in mine age
   Have left me naked to mine enemies.
   (7) What do you want? And why have you come here to disturb me at this hour of the day?
   (8) Well done, good and faithful servant; enter thou into the joy of thy Lord.
   (9) Sweet son! God give you good perseverance! You are my son, for most loyally have you acquitted yourself this day and you are worthy of a crown.
   (10) You ask me, gentlemen, what I mean by such a proposal as this. My answer to-day is the answer that I have always given to this question. Unless you provide an efficiently trained force for home-defence, this country can never be secure from the dangers of invasion.
2. Change the following into Direct Speech:—
   (1) She promised to betray the hill to them if they would give her what they wore on their left arms.
   (2) He proposed that Cæsar should disband his army by a certain date, and that, if he did not do so, he should be regarded as an enemy of the state.
   (3) She asked Alfred why he did not turn the bread which he saw burning. He was glad enough, she affirmed, to eat it before it was half-baked.
   (4) He could not, he declared, do better than repeat to that assembly the statement which he had made there in that very hall the previous day, that whatever happened, the integrity of the Empire must be preserved.

(5) He replied that if it lay in his power to remedy these matters he would not hesitate to do so then and there. All that he could do was to raise the question in the House, and that, he promised them, should be done on the following day.

3. Change the following into Indirect Speech :—

(1) He said to me : " As you have done your work, you may go now."

(2) She said to him : " Have you been here long ? " He replied : " No, I have only just arrived."

(3) " Why," demanded he, " do you persist in holding this opinion ? " " I still hold it," I replied, " because I have heard no argument that disproves it."

(4) The master said to us : " You have evidently done no work while I was out of the room. I shall detain all of you this evening."

(5) " Do you really think," exclaimed he, " that there will be war with Turkey ? " " I am afraid there will be," I replied.

(6) " I carry here peace and war," said Fabius. " Choose ye which ye will." " Give us which you will," was the reply. " Then take war," said Fabius. " We accept the gift," cried the Senators of Carthage.

4. Turn the following passages into Reported Speech :—

(1) As to the wealth which the Colonies have drawn from the sea by their fisheries, you had all that matter fully opened at your bar. You surely thought those acquisitions of value, for they seemed even to excite your envy ; and yet the spirit by which that enterprising employment has been exercised ought rather, in my opinion, to have raised your esteem and admiration. And pray, Sir, what in the world is equal to it ? Pass by the other parts, and look at the manner in which the people of New England have of late carried on the whale fishery. Whilst we follow them among the tumbling mountains of ice, and behold them penetrating into the deepest frozen recesses of Hudson's Bay and Davis's Strait ; whilst we are looking for them beneath the Arctic Circle, we hear that they have pierced into the opposite region of polar cold, that they are at the Antipodes. (M)

(2) If we are afraid that the people may attempt to accomplish their wishes by unlawful means, let us give them a solemn pledge that we will use in their cause all our high and ancient privileges, so often victorious in old conflicts with tyranny ; those privileges which our ancestors invoked, not in vain, on the day when a faithless king filled our house with his guards, took his seat, Sir, on your chair, and saw your predecessor kneeling on the floor before him. The Constitution of England, thank God, is not one of those constitutions which are past repair, and which must, for the public welfare, be utterly destroyed. (M)

(3) But, my Lords, who is the man that, in addition to the disgraces and mischiefs of the war, has dared to authorise and associate to our arms the tomahawk and scalping-knife of

the savage?—to delegate to the merciless Indian the defence of disputed rights, and to wage the horrors of his barbarous war against our brethren? . . . But, my Lords, this barbarous measure has been defended, not only on the principles of policy and necessity, but also on those of morality. "For it is perfectly allowable," says Lord Suffolk, "to use all the means which God and nature have put into our hands." I am astonished, I am shocked, to hear such principles confessed; to hear them avowed in this House, or in this country.

(4) As for me I have chosen my part. I will remain here, while there is one to bear me company. If there be any so craven as to shrink from sharing the dangers of our glorious enterprise, let them go home in God's name. There is still one vessel left. Let them take that and return to Cuba. They can tell there how they deserted their comrades and their commander, and patiently wait till we return laden with the spoils of the Aztecs.

(5) Observe now, Catiline; mark the silence and composure of this assembly. Does a single senator remonstrate, or so much as offer to speak? Is it needful that they should confirm by their voice what they so expressly declare by their silence? But had I addressed myself in this manner to that excellent youth Publius Sextus, or to the brave Marcus Marcellus, the senate would ere now have risen up against me and laid violent hands upon their consul in this very temple; and justly too. But with regard to you, Catiline, their silence declares their approbation, their acquiescence amounts to a decree, and by saying nothing they proclaim their consent.

5. Turn the following passages into Direct Speech:—

(1) As for the command of that town, he rejoiced not in it, but looked upon it as a great burden; yet since it was conferred as an honour on him, he should not decline serving them who had thought him worthy of it, unless it gave distaste to any of those present, which, if it did, he would esteem it an obligation if they would but declare it before he published his commission.

(2) The prince told the old man that he had already enjoyed too much, and begged him to give him something to desire. The old man replied that if he (the prince) had seen the miseries of the world, he would know how to value his present state. The prince exclaimed that he had given him something to desire; he should long to see the miseries of the world since the sight of them was necessary to happiness.

(3) Wat told his men that that was the king over there. He would go, he said, and speak with him and tell him what they wanted. Wat then rode up to the king and asked him whether he saw all his (Wat's) men there? The king answered that he did, but demanded why he asked that question? Wat replied that they were all at his command and had sworn to do whatever he bade them.

Chapter XXII

COMPOSITION: THE SENTENCE AND PARAGRAPH

279. COMPOSITION consists of the written expression of our ideas on any given subject in the best possible manner. In composition, two main factors are therefore essential: *matter* and *manner*. We must have some ideas on the subject about which we propose to write; and we must be able to express our opinions satisfactorily.

We shall have something to say in the next chapter concerning the *matter* for composition; at present we shall confine ourselves mainly to a consideration of the *manner* of its production.

280. THEORY AND PRACTICE—All educational ideals are based on the doctrine that *theory* and *practice* should go hand-in-hand where possible. It would be absurd, for instance, for anyone to study the whole theory of Engineering, even in the most elementary way, before attempting any practical work; and it would be equally absurd to go through all the practical work without studying the theory on which that work is based. As advance in practical skill is attained, more and more of the theory must be grasped by the student, unless he wishes to remain a mere labourer all his life.

These remarks apply with especial force to the art of Composition. The student needs from the very outset to be able to express his ideas in writing; not only because writing is, for the most part, the examination test of knowledge, but also because, when we have to explain a thing in writing, we are bound to attain to a much clearer and more accurate knowledge of our subject.

281. PROGRESS IN COMPOSITION—It may therefore be assumed that before the student has read any account of the theory of composition, perhaps before he is acquainted with

any grammar, he has written English *after a fashion.* And in Composition, of all subjects, everyone has a certain basis on which to build—his natural power of speech. Yet even if his speech is accurate and grammatical, he may not necessarily write very well or very freely; for in writing, ideas have to be expressed without gesture or emphasis of the voice.

Certainly those who have been taught to speak well and carefully, will find Composition so much the easier; and practice will do a great deal to make everyone perfect. But it will not do everything; for it is quite possible that all our practice may lead us in the wrong direction, and confirm in us certain errors or bad habits, unless we have some guide to point out the right road and to warn us of the pitfalls by the wayside.

Our last few chapters have dealt with preparatory matter which is of the highest importance in this respect; a careful study of those chapters and practice in working out the exercises thereon will be of great service in eliminating much that is faulty in our diction. The next few chapters will deal with the subject of composition from a practical point of view, by showing how the Sentence, Paragraph, and Essay should be constructed.

282. THE SENTENCE—the simplest possible form of composition—has already been defined as the expression of a thought.

As a thought may be simple or complicated, so a sentence may be **short** or **long.** We may have a sentence in the one word: *Go!*; or we may have a long and involved Complex or Compound Sentence.

283. LENGTH OF SENTENCE—The genius of the English language, like that of the French on which its style is largely modelled, is, on the whole, better suited to *short* sentences than to long ones. The beginner will do well to cut down the length of his sentences everywhere; for him short sentences should be the rule rather than the exception. It is only too natural to many people to "prattle," *i.e.* to talk (or write) on vaguely and at great length without any pause or connection until their breath (or their pen) fails them, after the manner of the celebrated Mrs Gamp.

The student must discipline himself against this habit; such

a style, besides being inelegant, tends to obscurity of meaning and muddling of the grammar and of the construction of the sentences. The best corrective is the use of *short connected sentences*, with plenty of full stops (§ 230).

Further experience will show him that the *art* of English composition consists in the *successful* variation of the length of sentences as well as of their form.

We shall now consider some of the merits and defects of the structure of sentences and paragraphs.

284. **A succession of very short disconnected sentences** generally produces an impression of monotony. The reader is wearied by the abruptness and apparent irrelevance with which each statement is thrust upon him. The following is, perhaps, an extreme instance :—

" John wished to visit his friend. He took the train to the city. His friend lived in George Street. He walked there from the station. He found the house. It was locked up. His friend had gone away to Germany."

This series of sentences should be condensed and connected together in the manner to be presently indicated (§ 298).

It must, however, be here pointed out that short sentences do sometimes give a vividness, a realism, to a description of stirring events, especially if such sentences are varied in *form* (§ 292). Lord Macaulay was especially successful in this style of composition : see his Essays on Clive, etc. We quote a beautiful and effective passage from Dowden consisting almost entirely of short sentences :—

" The life of Brutus, as the lives of such men must be, was a good life in spite of its disastrous fortunes. He had found no man who was not true to him. And he had known Portia. The idealist was predestined to fail in the positive world. But for him the true failure would have been disloyalty to his ideals. Of such failure he suffered none. Octavius and Mark Antony remained victors at Philippi. Yet the purest wreath rests on the forehead of the defeated conspirator."

285. **A series of long sentences**, or indeed one very long and involved sentence, produces an even worse effect than that indicated in the first part of the last paragraph, but in the opposite direction. The reader is perplexed by the number of ideas the

sentence contains; the rule that the sentence should be the expression of only *one* thought is broken. Unless such a sentence is studied carefully and read through time after time, the thread of continuity is lost, and the connection between the various parts is not apparent.

Further such a sentence, unless in very skilful hands, is apt to lose its grammatical structure altogether. A very good test of the correctness of the latter is whether the sentence can be analysed satisfactorily. If it is found, for instance, that clauses are uncompleted, or that some word which is evidently a subject has no predicate, the sentence is obviously bad and needs reconstruction.

To illustrate the effect produced by a long and involved sentence we quote the following from Hawkins' Voyages:—

"Launching out into the channel, the wind being at east by south and east-south-east, which, blowing hard, and a flood in hand, caused a chapping sea, and my vice-admiral bearing a good sail *made* some water, and shooting off a piece of ordnance, I edged towards *her*, to know the cause; *who* answered me, that they had sprung a great leak, and that of force they must return into the sound; which, seeing to be necessary, I cast about where anchoring, and going aboard, presently found, that betwixt wind and water the caulkers had left a seam uncaulked, which, being filled up with pitch only, the sea labouring that out, had been sufficient to have sunk her in short space if it had not been discovered in time."

What are we to make of all this? The sentence rambles on from one thing to another without aim or object. The construction is, to say the least, doubtful. What, for instance, is the antecedent of *who* (italicised above), and to whom does *her* (italicised) refer? Is *made* (italicised) a Finite Verb, or should it be the Participle *having made*?

The sentence should be broken up into three or four shorter sentences and recast in the manner indicated in § 297.

286. THE PARAGRAPH—The above considerations naturally lead us to the consideration of the *paragraph*, which is a collection of sentences bearing on the same idea or set of ideas. It should in fact be a *division* of the subject in hand. Thus if we were writing a short account of the Wars of the Roses, one paragraph might be devoted to the causes of the wars, a second

to the battles fought, a third to the final results, and so on. Each paragraph would contain several sentences. The sentence from Hawkins (§ 285) might well have formed a paragraph of several sentences.

287. LENGTH OF PARAGRAPH—Like the Sentence, the Paragraph may be *long* or *short*. Modern writers lean towards short paragraphs; this is no doubt due to the fact that a subject is much more easily grasped if the matter is divided up into short paragraphs, particularly if such paragraphs are prefaced by suitable headings. Newspapers furnish good examples of such paragraphing under appropriate headings. It should be remembered that in any form of composition both the eye and the ear should be pleased. The end of a paragraph is a relief to the attention; if the paragraph is too long, the eye is apt to pass on to the next involuntarily. How wearisome we should find our newspaper if the whole of it (like the leading article) were written in the form of an essay and unparagraphed! As a matter of fact, the earliest newspapers were thus arranged.

288. QUALITIES OF THE PARAGRAPH—We may now consider the essential features of a good paragraph. They are chiefly:—

(1) Unity.
(2) Development.
(3) Variety in length of sentences.
(4) Variety in form of sentences.

289. UNITY—There should be a central idea on which the paragraph is based, and there should be no doubt in the mind of the writer or reader as to what this central or main idea is. There must be no rambling from the particular portion or aspect of the subject to another (and perhaps more interesting) portion or aspect. In writing a piece of composition we cannot, of course, indicate the central idea contained in the paragraph by putting a heading to it, as a newspaper or text-book can do; but it is a good plan to begin each paragraph about an inch from the left of the paper, so as to mark it off clearly from the preceding one. The student will find it a helpful rule to ask himself: Can the

substance of each of my paragraphs be summarised in a single sentence? If so, the condition of Unity is satisfied.

290. DEVELOPMENT—Around the central idea other subordinate ideas connected with it should be grouped, in as natural a manner as possible, according to their order and importance. If we are dealing with historical events, the natural order will be mainly chronological; in any case the order must be *logical*, every sentence following smoothly after the preceding one, and helping the argument forward one more stage, in the manner of a proposition in Geometry.

291. VARIETY IN LENGTH OF SENTENCES—We have already discussed the merits and defects of short and long sentences; the conclusion at which we should have arrived is that the great charm of successful composition depends largely on its variety. Though no hard and fast rule can be laid down, it is often well to begin a paragraph with one or two short sentences, then to follow with a fairly long sentence describing the matter in hand, and to conclude with a short sentence which tersely sums up the whole.

292. VARIETY IN FORM OF SENTENCES—Equally important with variety in length is variety in form: the sentences should not all begin in the same way, nor should they continue in the same manner. The following paragraph will illustrate what is to be avoided:—

"William in 1066 invaded England which was then ruled by Harold. He won the battle of Hastings, which laid the foundation of the conquest of the whole country. He introduced the Feudal System which was then current in Continental Europe. He put down several rebellions which were raised by the English."

The intolerable effect of this paragraph is due, not so much to the fact that the sentences are all of about the same length, as that they are all of the same structure. We may notice that:—

(1) All but the first begin with the pronoun *he*.

(2) All consist of a principal clause followed by a relative clause beginning with *which*.

For correction of this paragraph see § 296.

As to the methods by which variety of form may be obtained, again no hard and fast rules can be laid down, but a few hints will be found of service.

293. VARIATION OF THE FORM of sentences in a paragraph.

(1) The sentences should not begin *with the same words*. It is not always possible, nor is it necessary, that *every* sentence should begin with a different word, but it is useful for the beginner to try to carry out this principle within reasonable limits. The fault of constantly beginning with "He" or "I" should be specially avoided; repetition of the latter, in addition to being bad style, is also bad taste.

Neither should the sentences begin *in the same way*. Some writers are very fond of beginning with words or phrases like: "and so," "thus," "then," "therefore." It is good practice to endeavour to begin each sentence with *a different part of speech*, though this again is not always possible or convenient. A little effort in this direction will not only help in overcoming monotony in this respect, but will also aid in the development of each sentence on different lines, as will now be shown.

(2) The sentences should be varied in *type of construction* throughout. There are at least six different types of sentence: the Simple sentence in its elementary form, the Simple sentence with a participial phrase, the Compound sentence, and the three kinds of Complex sentence. The Complex sentence may also be varied by placing either the principal or the subordinate clause first. We can generally, for the sake of variety, change from one of these types to another without vitally altering the meaning, though it is rarely possible to express the same idea by all the six types.

Thus we may say:—

(*a*) He saw me and at once delivered the message (Co-ord.).

Seeing / Having seen } me, he at once . . . (Simple with partic. phrase).

As soon as he had seen me, he delivered . . . (Adverbial + Princ.).

(*b*) He won his laurels as a general and then became a famous statesman (Co-ord.).

He, who had won his laurels as a general, became . . . (Princ. + Adj.).

After he had won his laurels as a general, he became . . . (Adv. + Princ.).

(*c*) He replied to my question and said that he was satisfied (Co-ord. + Noun).

He replied to my question and expressed his satisfaction (Co-ord.).

In reply to my question, he said that . . . (Phrase + Princ. + Noun).

In deciding which type of sentence to employ, four things should be considered :—

(1) Which is the simplest and most straightforward.

(2) If, as often happens, there is a shade of difference in the meaning, which is most suitable to our purpose.

(3) Which serves the purpose of variety the best.

(4) Which sounds best to the ear.

It will generally be found that only one of the types satisfies *all* these requirements ; that particular one should then be selected.

294. SPECIMEN PARAGRAPH—We may now fitly consider a paragraph which appears to fulfil the requirements just laid down. For this purpose we quote a beautiful passage from Lowell's Essay on Spenser :—

" We are wont to apologise for the grossness of our favourite authors sometimes by saying that their age was to blame and not they ; and the excuse is a good one, for often it is the frank word that shocks us while we tolerate the thing. Spenser needs no such extenuations. No man can read the " Faery Queen " and be anything but the better for it. Through that rude age, when Maids of Honour drank beer for breakfast and Hamlet could say a gross thing to Ophelia, he passes serenely abstracted and high, the Don Quixote of poets. Whoever can endure unmixed delight, whoever can tolerate music and painting and poetry all in one, whoever wishes to be rid of thought and to let the busy anvils of the brain be silent for a time, let him read in the " Faery Queen." There is a land of pure heart's ease, where no ache or sorrow of spirit can enter."

In this paragraph we have :—

(1) **Unity.** The paragraph may be summarised in the sentence :—

Spenser's works, besides being beautiful, are also pure.

(2) **Development.** The first sentence is introductory, stating what we usually have to do for poets—apologise for their grossness.

The second strikes the keynote of the paragraph by asserting that Spenser needs no such apology; and the third, fourth, and fifth develop this argument by comparison, contrast, and reference. The last sentence forms a beautiful and effective conclusion to the whole paragraph.

(3) **Variety in length of sentence.** This is obvious at a glance: a fairly long sentence is followed by two short ones; then a moderate sentence by a fairly long one; and, in conclusion, a short sentence. No sentence is over-long.

(4) **Variety in form of sentence.** This is equally pleasing. No two sentences begin with the same word; and five out of the six happen to begin with different parts of speech. The development of each sentence is also greatly varied; note, for instance, what a complete change the fifth sentence is in form.

295. SPECIMEN EXERCISES—Several useful exercises—preliminary aids to composition—may now be worked. These will include:—

(1) Variation of the Type of a Sentence (see § 293).

(2) Analysis and reconstruction of a long and involved sentence.

(3) Synthesis of a series of short disconnected sentences into a few sentences of varied length and form.

(4) Condensation of a passage in which much repetition or verbiage occurs.

(5) Rearrangement of a passage in which facts are set down without regard to logical order.

296. VARIATION — As an illustration we will recast the example given in § 292:—

"In 1066 William invaded England and defeated king Harold at the battle of Hastings. This victory laid the foundation of the conquest of the whole country. Though several rebellions were raised in William's reign, they were speedily quelled. One of the most important acts of the Conqueror was the introduction of the Feudal System, then current in Continental Europe."

297. ANALYSIS AND RECONSTRUCTION — Consider the sentence:—

"No doubt what you mean is, that if the king who is supreme lord of the nation and the parliament who with him makes the laws, were to agree, we will say, for argument's sake, that your head—the value of which may be intrinsically only a few pence, but to you a great deal more—should be removed from your body, loyal though that body might have been in their service, this might be done constitutionally, and actually without any trial, to which under ordinary circumstances all men are entitled, by merely suspending for the time being all acts dealing with the liberty and safety of the citizens of this land."

This passage may be reconstructed as follows:—

"No doubt your meaning is this. The king, as supreme lord of the nation, and the parliament, together make our laws and have power to rescind them. Suppose, for instance, that they agreed that your head, intrinsically worth only a few pence but a great deal more valuable to you, should be removed from your body. However loyal that body might have been in their service, you would be a doomed man. For although under ordinary circumstances all men are entitled to a trial, your execution might be carried out constitutionally and actually without such a trial, by the suspension for the time being of all laws dealing with the liberty and safety of the citizens of this land."

As a further example of this process, we will recast the passage from Hawkins in § 285:—

"We launched out into the channel with the wind blowing hard at east by south and east-south-east. This wind coupled with a flood tide made the sea choppy. As my vice-admiral's ship, though bearing good sail, made some water and shot off a piece of ordnance, I edged towards her to know the cause. My vice-admiral informed me that they had sprung a leak and must perforce return into the sound. Seeing this to be necessary, I cast about and anchoring there, went aboard, where I found that a seam had been left uncaulked by the caulkers. This seam had been filled up with pitch only; and, as the sea had laboured that out, the ship would have sunk in a short space if the damage had not been discovered in time."

The student should consider how far these paragraphs fulfil the conditions of Unity, Development, and Variety.

298. SYNTHESIS—To illustrate this process we will recast the example given in § 284:—

"Wishing to visit his friend, John took the train to the city and walked to his friend's house which was situated in George Street. To his surprise, the house was locked up; and on enquiry he learnt that his friend had gone away to Germany."

It should be observed that it is possible to combine sentences only when they refer to ideas closely akin or in some way connected in our minds. If they express entirely dissimilar thoughts

they cannot be so combined without a breach of the principle of **Unity**.

Thus the sentences:

(1) The boy likes cricket

(2) The boy does not like study

may be combined as: "The boy likes cricket but he does not like study."

On the other hand, the sentences:

(1) The boy likes cricket

(2) The boy lives in London

cannot be combined as: "The boy likes cricket and lives in London," because the thoughts contained in the two sentences are entirely dissimilar. The two sentences must be left separate.

299. CONDENSATION—Consider the paragraph:—

"The orator addressed the meeting. The meeting consisted mainly of men and women. Some of the men and women had brought their children to the meeting. The orator in his speech said that he wished to tell all the men, women, and children at the meeting that the bill which the government had introduced was an unjust bill. The government was responsible for the bill and the government should bear the blame. The country should rise and show its indignation and its anger against the government who had brought in the bill. The country should express its anger freely and openly against the government. It had been said that Britons never should be slaves and they should not be slaves, they should not live in a state of serfdom, if they would do as he desired."

This may be condensed in the following manner:—

"Addressing the meeting which consisted of men and women with a few children, the orator affirmed that the bill which the government had introduced was unjust, and that the latter should bear the blame for it. He hoped that the country would show its indignation by opposing that bill with all its might. It had been said that Britons never should be slaves; and they should not, if they did as he advised."

300. REARRANGEMENT—Consider the paragraph:—

"Edward III. lost the greater part of France in 1360. He won the battle of Creçy there in 1346. Before that in 1340 he had defeated the French in a naval fight at Sluys. The Black Prince led the army at Poitiers in 1356, where he gained a great victory. He won his spurs at Creçy. He was the eldest son of Edward III. The Treaty of Bretigny was signed in 1360. But in a few years only a small portion of France remained in the hands of the English. This war with France was called the Hundred Years' War. It was in 1337 that Edward III. claimed the French crown and thus the war began."

This passage should be arranged in chronological order, repetitions being avoided, in the following manner :—

"In 1337 Edward III. claimed the French throne and thus the Hundred Years' War began. He won a naval fight at Sluys in 1340, and six years later was victorious at Creçy, where his eldest son the Black Prince won his spurs. It was the latter who in 1356 led the English to victory at Poitiers. In 1360 the Treaty of Bretigny was signed; but a few years later only a small portion of France remained in the hands of the English."

EXERCISES ON CHAPTER XXII.

1. Change the Nominative Absolute in the following sentence into an Adverbial Clause (1) of Time, (2) of Reason :—

The enemy having fled, we occupied their camp.

2. Expand the following sentence by qualifying each word with an Adjective or Adverb :—

Men say Henry was mad.

3. Condense the following sentence by substituting a word or phrase for each subordinate clause (where possible) :—

As soon as it was morning, Jacob arose from the place where he had slept, and set up what should serve as a memorial in stone to the goodness of God who had kept him so that his enemies could not hurt him.

4. Change the following Compound sentence into (1) a Simple sentence, (2) a Complex sentence consisting of Principal and Adverbial Clauses, (3) another kind of Complex sentence :—

He came to me and confessed his misdeeds.

5. Rewrite the following sentences so that they may sound better and at the same time express the meaning more clearly :—

(1) He said he was happy which as I ought to know was due, as he said, to his greatly benefited health owing to his summer holiday.

(2) He went to see the friends that had taken such care of him that he had recovered from the illness that had endangered his life.

(3) Whom you see is the man I meant when I spoke to you yesterday of him.

(4) Where has the boy, of whom I told you yesterday how clever he was, gone to while I have been away ?

6. Change the following Simple sentence into a Complex sentence containing, (1) an Adverbial Clause, (2) an Adjectival Clause :—

At this season of the year the flowers so much admired by you begin to show themselves.

7. Change the following Simple sentence into (1) a Co-ordinate sentence, (2) a Complex sentence containing an Adverbial Clause, (3) a Complex sentence containing an Adjectival Clause :—

Meeting the man in the street, I spoke to him.

8. Change the following Complex sentence into, (1) a Simple sentence, (2) a Complex sentence containing a Noun Clause, (3) a Compound sentence :—

Your meaning is certainly not as clear as it ought to be.

9. Break up the following sentence into shorter sentences so as to make the meaning perfectly clear, without omitting anything material :—

I, Prospero, in this manner omitting to attend to business matters, being devoted entirely to retirement and to improving my mind with what, in my opinion, surpassed in value people's estimation, surpassed it in all ways except for the fact that being so retired might not be good for me, awoke a bad spirit in my false brother, and my trust was rewarded by him with treachery (just as, according to a common belief, a good parent often begets a bad son), a treachery as great in its position among the vices as my trust was in its position among the virtues, a trust which had indeed no end, a confidence without boundary.

10. Break up the following long and involved sentences into several sentences so as to form a paragraph :—

(1) Touching laws which are to serve men in this behalf, even as those laws of reason, which (man retaining his original integrity) had been sufficient to direct each particular person in all his affairs and duties, are not sufficient but require the access of other laws, now that man and his offspring are grown thus corrupt and sinful ; again as those laws of polity and regiment, which would have served men living in public society together with that harmless disposition which then they should have had, are not able now to serve, when men's iniquity is so hardly restrained within any tolerable bounds : in like manner the national laws of mutual commerce between societies of that former and better quality might have been other than now, when nations are so prone to offer violence, injury, and wrong. (Hooker.)

(2) Having left the country in which they were born and in which the tiny school of which Herr Heinrich was the master was, the lads, who found no scope for their abilities there, determined to seek their fortunes under the auspices of the British flag, which was favourable, as they thought, to trade and commerce, and sailed to Australia where, after a long voyage in which they encountered many hardships, suffering shipwreck and being taken ill through the food which they had, they arrived.

(3) There he stood pointing me out with his dusky finger to the mob and to a poor woman (I suppose his mother) in particular, till the tears for the exquisiteness of the fun (so he thought it) worked themselves out at the corners of his poor red eyes, red from many a previous weeping, and soot-inflamed, yet twinkling through all with such a joy, snatched out of desolation, that Hogarth—but Hogarth has got him already (how could he miss him ?) in the March to Finchley, grinning at the pieman—there he stood, as he stands in the picture, irremovable, as if the jest were to last for ever—with such a maximum of glee and minimum of mischief in his mirth—for the grin of a genuine sweep hath absolutely no malice in it—that I could have been content if the honour of a gentleman might endure it, to have remained his butt and his mockery till midnight.

(Lamb.)

11. Rewrite as continuous passages with fewer sentences, avoiding repetition :—

(1) He went away. It was supposed that he had gone to London. They thought it was to escape arrest. He arrived there. No one would give him a situation at first. At last he got a situation. It was as a clerk. It was in an office. This office was in the City.

(2) He walked in. His friend was there. His friend sat in an armchair. A book was on his knee. He was fast asleep. A cup stood by his side. There was tea in the cup. He walked up to his sleeping friend. He took him by the arm. He shook him. His friend woke. He looked amazed.

(3) The young man made up his mind. He would go to America. In fact, he would emigrate and be a farmer. There seemed to be no permanent work for him at home. He was generally employed for a firm for only three weeks at a time. Then he would be out of work for a corresponding period. So he would try his fortune abroad. Moreover he was strong and understood ploughing. He had a little money. Therefore, he would take a farm. He would take it, he thought, in the west of Canada. He would probably take it in Manitoba. For he had friends in Manitoba. These friends might help him. They might advise him. They might buy the stock for his farm. At any rate he would go to them. He would ask their advice. He would request them to help him.

12. Rewrite, omitting words that seem superfluous and condensing :—

After he had successfully overcome all the various obstacles, which, when he was a young man setting out on life's uneven road, had at many different points in his career opposed his onward progress, he pursued unchecked for many successive years a course of uniform prosperity until at last he reached the ultimate goal towards which from the outset all his steps had been unswervingly directed. (M)

13. Rewrite as a continuous passage, avoiding repetitions and the use of too many sentences :—

There are passages of Homer or Horace, which to a boy are but rhetorical commonplaces. To him they are neither better nor worse than a hundred others which any clever writer may supply. He gets them by heart. He thinks them very fine. He imitates them in his own versification. He thinks he imitates them successfully. At length they come home to him when long years have passed. They come home to him when he has had experience of life. They pierce him with their sad earnestness. They pierce him with their vivid exactness. They pierce him as if he had never before known them. (M)

14. Recast the following short account of life in the country so as to improve the style and arrangement without adding or omitting anything material :—

The people who live in the country are always up early and at work, and those who keep farms have plenty of work to do in feeding the poultry and cows, etc., and in getting a good crop of corn and hops. The people in the country bring in their poultry to town on market days and are busy selling them. You can go for beautiful walks and drives in the

country. Everything is so pleasant and kept so nice. The wild flowers smell so sweet and the fruit is so nice to eat. The country drives are good. Plenty of people always take a drive in the country. The birds sing so sweet in the woods, and the squirrels are nice things to watch playing about. It is very healthy to reside in the country, there is nothing to blow about, no smoke, as there is in a town. The tradesmen have nice drives to take their goods into town, or generally send them by carriers' carts which run nearly every day. The poultry which country people keep is interesting to watch. Country people do a lot of work and are always busy. (M)

15. Rewrite as a continuous passage, avoiding repetitions and the use of too many sentences :—

The Umbrians gazed in wonder on the slingers from the Balearian islands. The slingers were in Hannibal's army. The Umbrians gazed in wonder on the regular African infantry. The African infantry had not yet exchanged their long lances for the stabbing sword of the Roman soldier. They had not yet exchanged their small shields for the long shield of the Roman soldier. They gazed in wonder on the heavy Carthaginian cavalry. The heavy Carthaginian cavalry were mounted on horses superior to those of Italy. Above all they gazed in wonder on the bands of wild Numidians. The Numidians rode without saddle or bridle. They rode as if the rider and his horse were one creature. They scoured over the country with a speed and impetuosity defying escape and defying resistance. (M)

16. Express the following ideas by changing some of the parts of speech into others, and state your reasons for the alteration in each instance :—

(*a*) The result would be a hopeless confusion of thought by such a statement of the theory of evolution without any modification.

(*b*) His assertion that the combination of two elements would be the effect of extreme pressure was a manifestation of his ignorance of recent discoveries.

(*c*) The King's favouring the extreme party, in spite of their declaration against the war, gave great offence to his well-wishers.

(*d*) Humble origin is no bar to the attainment of greatness, while pride of birth is a frequent cause of humiliation. (M)

17. Compare the style of the following passages with regard to—

(*a*) The structure of the sentences.

(*b*) The choice of words.

(i) That which was organised by the moral ability of one has been executed by the physical efforts of many, and DRURY LANE THEATRE is now complete. Of that part behind the curtain, which has not yet been destined to glow beneath the brush of the varnisher, or vibrate to the hammer of the carpenter, little is thought by the public, and little need be said by the committee. Truth, however, is not to be sacrificed for the accommodation of either ; and he who should pronounce that our edifice has received its final embellishment would be disseminating falsehood without incurring favour, and risking the disgrace of detection without participating the advantage of success.

(ii) Remember that. Never forget that. Read it to your children, and to your children's children ! And now, *most thinking people*, cast

your eyes over my head to what the builder (I beg his pardon, the architect) calls the *proscenium*. No motto, no slang, no popish Latin, to keep the people in the dark. Nothing in the dead languages, properly so called, for they ought to die. The Covent Garden manager tried that, and a pretty business he made of it! When a man uses Latin phrases he is called a man of letters. Very well, and is not a man who cries O.P.[1] a man of letters too? You ran your O.P. against his Latin, and pray which beat? I prophesied that, though I never told anybody.

(iii) Finding on enumeration that they have, with a with-two-hands-and-one-tongue-to-be-applauded liberality, contracted for more gunpowder than they want, they have parted with the surplus to the mattock-carrying and hustings-hammering high-bailiff of Westminster, who has, with his own shovel, dug a large hole in the front of the parish-church of St Paul, Covent Garden, that, upon the least symptom of ill-breeding in the mob at the general election, the whole of the market may be blown into the air. This, ladies and gentlemen, may at first make provisions *rise*, but we pledge the credit of our theatre that they will soon *fall* again, and people be supplied, as usual, with vegetables, in the in-general-strewed-with-cabbage-stalks-but-on-Saturday-night-lighted-up-with-lamps market of Covent Garden. (M)

18. Express in a more simple style, but, as far as possible, in the same words, the substance of the following sentence from Milton's speech to Parliament "For the Liberty of unlicenc'd Printing":—

If therefore ye be loth to dishearten utterly and discontent, not the mercenary crew of false pretenders to learning, but the free and ingenuous sort of such as evidently were born to study and love learning for itself, not for lucre or any other end but the service of God and of truth, and perhaps that lasting fame and perpetuity of praise which God and good men have consented shall be the reward of those whose published labours advance the good of mankind, then know, that so far to distrust the judgment and the honesty of one who hath but a common repute in learning and never yet offended, as not to count him fit to print his mind without a tutor and examiner, lest he should drop a schism or something of corruption, is the greatest displeasure and indignity to a free and knowing spirit that can be put upon him. (M)

[1] O.P. refers to the Old Price Riot, caused by the rise in the price of admission to the New Covent Garden Theatre.

Chapter XXIII

REPRODUCTION AND EXPANSION

301. FLUENCY OF EXPRESSION—It is our experience that many students, even such as are sufficiently advanced in other respects to prepare for an examination, find a difficulty in writing, not merely an essay, but even a simple piece of composition, say an account of a tale they have read. This chapter is intended to help such students to make a beginning, to put them on the right road, before they attempt an *Essay* in the true sense of the word. An Essay proper requires considerable knowledge, thought, judgment, and arrangement, as well as fluency of expression; the exercises in this chapter will be progressive, but all as far as possible of such a simple character as to avoid difficulties due to deficiency of knowledge, thought, judgment, and arrangement, and to concentrate the student's attention mainly on expressing himself freely.

Such students as feel themselves fairly proficient in this elementary work will not need to work all the exercises appended to this chapter, but even they will do well to read the chapter itself.

It may be noted that these exercises will not only help the student in composition, but will indirectly serve as an introduction to Paraphrasing and Précis-writing.

The work may be divided into three stages:—

(1) Reproduction of a short piece of prose such as a fable or tale.

(2) Reproduction of a simple poem.

(3) Expansion of Outlines.

302. REPRODUCTION OF A PIECE OF PROSE—The tale, which at first should not exceed a printed page in length, should be *read through* carefully once or more, until the *substance*

is thoroughly known. For the present purpose the *language* need not be thoroughly studied and indeed must not be remembered—unless it be a particularly apposite quotation or remark; for the whole aim of this kind of work is that the student shall use his own words.

Then the book should be shut and the account written. It is advisable that some time should elapse between the reading and the writing so that the **memory** may be trained to retain what is essential. This faculty is not less important for Composition than for other work.

The Reproduction—which may occupy about a page of ordinary writing—should be simple and straightforward. There ought to be no difficulty here as to where to begin or where to end. The tale itself has decided these things as well as the order and arrangement of the facts. Attention should be paid at this stage to Punctuation (especially with regard to full stops) and to Grammar and Spelling. No endeavour should be made to give fine turns to the phrases or to imitate any particular style of writing; the result of such conscious imitation in a beginner's work is usually bathetic.

Each sentence should be thought out before it is written down; there should be no loose writing due to the notion that the words will come as we write.

When the reproduction is finished, it should be read through with care (if possible aloud) to see whether the sentences are grammatically constructed and whether they sound well.

303. EXAMPLE of a piece for Reproduction :—

THE HORATII AND THE CURIATII.

A quarrel having arisen between the two cities [Rome and Alba Longa], and their armies having been drawn up in array against each other, the princes determined to avert the battle by a combat of champions chosen from each army. There were in the Roman army three brothers born at the same birth, named Horatii; and in the Alban army, in like manner, three brothers born at the same birth, and called Curiatii. The two sets of brothers were chosen as champions, and it was agreed that the people to whom the conquerors belonged should rule the other. Two of the Horatii were slain, but the three Curiatii were wounded, and the surviving Horatius, who was unhurt, had recourse to stratagem. He was unable to contend with the Curiatii united, but was more than a match for each of them separately. Taking to flight, he was followed by his three opponents at unequal distances. Suddenly turning round,

he slew, first one, then the second, and finally the third. The Romans were declared the conquerors and the Albans their subjects. But a tragical event followed. As Horatius was entering Rome, bearing his threefold spoils, his sister met him and recognised on his shoulders the cloak of one of the Curiatii, her betrothed lover. She burst into such passionate grief that the anger of her brother was kindled, and stabbing her with his sword he exclaimed, "So perish every Roman woman who bewails a foe." For this murder he was condemned by the two judges of the blood to be hanged on the fatal tree, but he appealed to the people and they gave him his life.

304. REPRODUCTION OF A SIMPLE POEM — This carries us one stage further. The facts in a poem are not generally told in a manner as direct as that of prose; they are wrapped around in language more or less figurative, and need to be carefully dissected out. A poem, in fact, as will be seen in Chapter xxxii., is written with the idea not so much of conveying mere information, as of expressing thoughts beautifully and artistically. For the present purpose, narrative poetry of a simple nature should be selected. The poem should be read once or more as in the case of the prose tale; and it must be particularly emphasised that it is not the language, however beautiful it may be, with which we are now concerned. The diction of poetry is frequently quite unsuitable to prose and therefore must not be reproduced. Before beginning to write the reproduction, it may be well, in this case, to jot down on paper the main facts which are about to be described. These will serve as a beginning of the outlines which are so important in the construction of an essay and of which more will be said later. At present such notes need only be very brief.

305. EXAMPLE—

There was a time when all the body's members
Rebelled against the belly, thus accused it:
That only like a gulf it did remain
I' the midst of the body, idle and unactive,
Still cupboarding the viand, never bearing
Like labour with the rest, where the other instruments
Did see and hear, devise, instruct, walk, feel,
And mutually participate, did minister
Unto the appetite and affection common
Of the whole body. The belly answered:
* * * * *
"True is it, my incorporate friends," quoth he,
"That I receive the general food at first,

Which you do live upon ; and fit it is,
Because I am the storehouse and the shop
Of the whole body ; but if you do remember,
I send it through the rivers of your blood,
Even to the court, the heart, to the seat o' the brain ;
And, through the cranks and offices of man,
The strongest nerves and small inferior veins
From me receive that natural competency
Whereby they live ; though all at once cannot
See what I do deliver out to each,
Yet I can make my audit up, that all
From me do back receive the flour of all,
And leave me but the bran."

REPRODUCTION IN PROSE.

Once upon a time the other members of the body rebelled against the belly. They complained that they had to do all the work of hearing, seeing, speaking, walking, and thinking and received nothing for their labour ; he, on the contrary, ate all the food and grew fat on it, but did nothing.

The belly replied that although they were quite right in their contention that he received all the food, this was only a part of the truth. They must remember that without him they could not live. All the nutrition in the food was carefully dispersed by him to every organ of the body ; the brain, the heart, the nerves all received strength from him through the blood.

Possibly each of them could not exactly estimate the share he received ; yet, affirmed the belly, if he were called to account for his actions he could easily show that he gave them all the best part of the food, retaining for himself only the husks.

306. EXPANSION OF OUTLINES—The excellence of a piece of composition beyond the stage of Reproduction will depend very largely on the method of arrangement of the material, and this arrangement can only be obtained by setting out with some care a scheme or outline on paper before attempting to write the composition. At present, however, our main purpose is to furnish materials ready to hand, arranged in suitable order, each of which is to be expanded into a paragraph or a piece of composition containing several paragraphs. Where the expansion is intended to be of some length the outlines are paragraphed as an indication of the paragraphing of the expansion.

307. EXAMPLE—

ULYSSES AND THE CYCLOPS.

OUTLINE.

1. Ulysses reaches country of Cyclops—disembarks on island. Next morning with twelve companions rows to mainland—explores cave. No person there, but sheep, goats, milk, cheese.

2. They await Cyclops. He returns with wood—milks flocks—closes cave—lights fire—sees strangers—slays two—eats them—sleeps. Has only one eye. Next morning slays and eats two more men—goes out—closes cave.

3. Ulysses plans his downfall. In evening plies him with wine—puts red-hot stake in eye—Cyclops enraged but helpless. Ulysses ties comrades under rams—thus escape from cave—reach ship.

EXPANSION.

In their voyage home from Troy, Ulysses and his comrades arrived one night in the country of the Cyclops, and disembarked on a small island in the bay. They resolved to explore the mainland opposite; and, with that intent, Ulysses, taking twelve of his best men with him, rowed over thither next morning. Close to the shore they perceived a large cave; they entered, and found therein flocks of sheep and goats and abundance of milk and cheese, but no human being.

Unfortunately for themselves the little company determined to await the coming of the Cyclops. The latter—a terrible monster with only one eye—returned at night, as was his wont, driving his flocks and carrying a bundle of faggots. He entered the cave and closed its mouth with an enormous stone. After he had milked the goats and sheep and lighted a fire he perceived the strangers. He sprang upon two of them, tore them to pieces, and devoured them; then he went to sleep. Next morning he arose, and, having slain and eaten two more men, left with his flocks, closing the cave behind him.

The unhappy prisoners spent the day in planning the Cyclops' destruction. On his return, Ulysses, having plied him with strong wine, took a stake of wood which he had pointed and made red-hot, and with the aid of his comrades thrust it into the monster's eye. The giant shrieked with rage, but could do nothing to avenge himself because of his blindness. Ulysses then tied each of his men under the belly of a ram, and it was thus that they left the cave next morning unknown to the Cyclops; they regained their ship and continued their voyage in safety.

NOTE.—Space prevents the insertion of exercises for reproduction; the student will find plenty of material for such work in any reading-book or book of fables or short tales. The following poems are of a nature suitable for reproduction in prose: Browning's "Incident of the French Camp," Leigh Hunt's "Abou ben Adhem," Tennyson's "Lady of Shalott," Longfellow's "Village Blacksmith," Browning's "How they brought the good news from Ghent to Aix."

EXERCISES ON CHAPTER XXIII.

1. Expand each of the following outlines into a paragraph:—

(1) *The luck of Polycrates.* Polycrates always fortunate. Amasis his ally—says he is too lucky—some evil will come—should sacrifice his most loved possession. Polycrates loves beautiful emerald ring—throws it in the sea—sorrowful. Fisherman brings great fish—fish opened—the ring inside. Amasis informed—renounces the alliance—says Polycrates must be doomed. Polycrates entrapped by Oroetes—slain.

(2) *Death of Cæsar.* Cæsar returns victorious from Spain—honoured by Senate—at highest point in his career. Some citizens jealous—some private enemies to Cæsar—plot hatched to murder him. Cassius leads—persuades Brutus to join. He joins for good of Rome—thinks Cæsar too ambitious. Cæsar warned not to attend Senate on Ides of March—disregards warning—goes. Conspirators close round him—offer petition for recall of Publius Cimber from banishment. Cæsar refuses—is stabbed by Cassius—then by rest—finally by Brutus—dies saying, "Thou too, Brutus."

(3) *Romulus and Remus.* Rhea Silvia—daughter of Numitor—bears twins—babes doomed by usurper Amulius to be drowned in cradle. Tiber overflows—cradle washed ashore—babes suckled by wolf—found by a shepherd—grow up to young manhood Made leaders of herdsmen. Quarrel arises with royal herdsmen—Remus captured—Numitor sees him—recognises him—hears story of his childhood. Romulus and Remus slay Amulius—replace Numitor—found Rome. Remus slain for disobeying Romulus.

(4) *Horatius.* Porsena king of Etruria besieges Rome—seizes Janiculum—only Tiber between him and Rome—thinks to cross by Sublician bridge. Romans determine to cut it down—Etruscans already there—about to cross. Horatius and two other Romans cross and hold that end against the enemy while bridge is cut through. Bridge gives way—Horatius sends other two back just in time—remains himself—wounded—swims Tiber with armour on. Rome saved—Horatius publicly honoured.

(5) *Orpheus and Eurydice.* Orpheus beautiful player on lute—trees, animals, even stones come to hear him. Has a beautiful wife Eurydice—she dies—is carried to Hades—Orpheus mourns her—goes to Hades—plays lute—keepers of gate admit him. Pluto king of Hades delighted with music—promises to restore Eurydice. She is to follow Orpheus—he must not look back at her. Orpheus departs—after a time looks back—Eurydice lost for ever.

(6) *The story of Hengest.* Hengest and Horsa invited by Vortigern to help against Picts and Scots. Hengest receives Thanet as a reward—sends for friends and relations. Arrival of Rowena his daughter—Vortigern loves her—renounces Christianity and gives Kent for her. Vortigern deposed by subjects—son Vortimer defeats Hengest—Vortimer poisoned—Hengest rules S.E. of England.

(7) *Gregory the Great.* Gregory sees English youths in Rome as slaves—asks their nationality—"Angli"—thinks should be "Angeli" (angels). Asks whence they come—"Deira"—says that means "de ira" (from wrath). Determines to undertake mission to England—is prevented by Romans because of danger. Becomes Pope—sends Augustine to Kent—Æthelbert converted—beginnings of Christianity in England.

(8) *Canute.* Courtiers flatter Canute—say nothing can withstand him. Canute orders a chair to be brought—places it on the sand—sits there to await tide—commands tide not to advance—Waves gradually wash over his feet—Canute points moral to courtiers.

(9) *Capture of Quebec.* Wolfe disembarks on I. of Orleans in St Lawrence—Troops conveyed in boats at night—land at small cove—Wolfe repeats Gray's Elegy to officers. Scale precipitous cliffs. At dawn British army on heights of Abraham. Montcalm gives battle—Wolfe orders British to reserve fire—enemy within 40 yards—charge of the Grenadiers—Wolfe wounded in wrist, then in groin, then in breast—falls and is taken to rear. Battle rages fifteen minutes — French defeated — they flee — Montcalm wounded. Wolfe dies—capitulation of Quebec—first step in conquest of Canada.

(10) *Caedmon.* Servant to Hilda at Whitby monastery—ignorant of music and poetry—leaves table when singing begins. One night leaves table and tends to the cattle—sees a vision—is told to sing—says he cannot—is told he must—asks what to sing—is commanded to sing the beginning of all created things. Reports vision to Hilda—sings story of Genesis—then of all Old Testament.

2. Expand each of the following outlines into a piece of composition :—

I. Richard II. and Bolingbroke.

(1) Norfolk and Bolingbroke quarrel—each accuses other of treason. Richard orders duel at Coventry—nobles assemble to witness it—Richard stops it—banishes Mowbray for life—Bolingbroke for ten years. John of Gaunt pleads for his son Bolingbroke—sentence reduced to six years.

(2) Bolingbroke bids farewell—goes to France. Richard rules harshly—England discontented. John of Gaunt dies—Richard seizes lands and treasure—uses money to go to war in Ireland—York left as Regent.

(3) Bolingbroke plots with nobles—returns—claims his property—joined by nobility especially powerful Northumberland—at length York joins him. Richard II. returns—is deserted by his friends—captured by Bolingbroke—resigns crown. Bolingbroke becomes Henry IV.—Richard murdered at Pontefract.

II. Alfred the Great.

(1) Danes invade England under elder brothers of Alfred—Alfred gains experience in war—wins Ashdown (871)—ascends throne shortly after—indecisive battle at Wilton—Danes leave Wessex for time—conquer Mercia. Alfred wins naval battle at Swanage (875).

(2) Fresh invasion of Wessex by Guthrum—Alfred disbands army and flees to Athelney—story of the cakes—story of his entry into Danish camp disguised as a harper—prepares for fresh struggle—makes several successful sorties.

(3) Great battle at Ethandune (878). Danes defeated. Treaty of Wedmore—Guthrum to become a Christian and to

receive East Anglia and part of Mercia. Peace for some years.

(4) Alfred increases fleet—trains men for navy—coasts kept inviolate—Hastings lands (893)—is defeated—some of his followers settle.

(5) Alfred improves condition of people—invites scholars from abroad—establishes schools—translates various works into English—encourages manufactures and commerce—collects and revises laws. Death about 900.

III. The Young Pretender.

(1) Charles Edward leaves Rome (1744)—arrives Dunkirk—sails with eighteen ships for England—storm destroys them—expedition abandoned. Next year sets out with two ships—one disabled by English fleet—lands at Moidart with seven followers.

(2) Charles's forces swell to 1600—avoids Sir John Cope—enters Perth—enters Edinburgh—cannot take castle—takes up residence in Holyrood Palace—James VIII. proclaimed King, and Charles regent. At Prestonpans defeats Cope—latter flees to Berwick.

(3) Charles determines to invade London—increases forces—marches into England—no support from that country—reaches Derby—Highlanders refuse to go farther.

(4) Charles retreats—besieges Stirling—defeats Hawley at Falkirk (1746)—Cumberland arrives—Charles retreats towards Inverness — Cumberland pursues—Battle of Culloden — Charles utterly defeated — wanders about country for five months. Flora Macdonald saves him. Goes on board a French vessel—lands in France—retires to Rome where dies.

IV. James II.

(1) High Admiral under Charles II.—resigns owing to Test Act (1673). Bill to exclude him from succession fails in Lords (1680).

(2) Succeeds 1685—promises to uphold church and state—soon arouses suspicions.

(3) Monmouth rebels—lands at Lyme Regis (1685)—proclaimed king at Taunton—5000 join him—defeated by Feversham at Sedgemoor—forces dispersed—he himself captured and executed.

(4) James evades Test Act by "Dispensing Power"—gives posts to Roman Catholics—interferes with the Universities—publishes Declaration of Indulgence—orders it to be read in churches. Seven Bishops refuse—petition king—arrested and tried for libel—acquitted.

(5) Several leading men appeal to William of Orange—latter lands at Torbay—many desert James—Latter flees—is recaptured—again flees—reaches France.

(6) Attempts conquest of Ireland—aided by Louis XIV.—defeated by William III. at Boyne—retires to France—resides at S. Germains till his death (1701).

V. Acquisition of South Africa.

(1) Dutch earliest settlers. Capetown taken (1795) owing to

Napoleonic Wars—restored 1802—retaken 1806. Cape Colony sold to English 1814—colonised from 1820.

(2) Dutch (Boers) "trek" north owing to grievances—across Orange 1836—and into Natal—finally across Vaal. Natal annexed 1843—Orange Free State in 1848 but restored 1854—Transvaal recognised as Republic 1852.

(3) Zulu Wars—Transvaal annexed 1877—fresh Zulu Wars 1879. First Boer War 1880. Transvaal restored 1881. Second Boer War 1899-1902. Transvaal and Orange Free State annexed.

(4) Gradual extension north—Bechuanaland occupied 1885—S. African Company founded 1889. Rhodesia occupied.

VI. Loss of the American Colonies.

(1) Grenville passes the Stamp Act (1765). Colonists resist—refuse to use the paper—Act repealed (1766). Fresh tax on tea, glass, paper, etc. Agitation in colonies—soldiers fire on mob in Boston (1770)—tea destroyed (1773). British transfer custom-house from Boston to Salem.

(2) States hold congress at Philadelphia (1775)—decide on war—Washington appointed commander-in-chief. Lexington and Bunker's Hill (1775)—British victorious but lose heavily.

(3) Declaration of Independence (1776). Brooklyn, Brandywine Creek, Germantown. British victorious on the whole.

(4) Surrender of Burgoyne at Saratoga (1777). French assist Colonists (1778). Colonists henceforth victorious. Surrender of Cornwallis at Yorktown (1781).

(5) Treaty of Versailles (1783). Independence of Colonies recognised.

3. Arrange the following notes in logical order, and write a piece of composition, using them as a basis :—

Shakspeare, William. Born 1564. Died 1616. Greatest dramatist. Wrote Comedies, Tragedies, Histories. Manager of Theatre and part proprietor about 1595. Actor and writer from 1585. Wrote thirty-five plays. Made money. Probably not advanced education. Retired to country about 1612. Little known of his life. Birthplace Stratford-on-Avon. Died there also. Marlowe his forerunner. Obtained plots of comedies from Italian tales. "Henry VIII." probably his last play, "Love's Labour's Lost" his first. Historical plays from Holinshed's Chronicle and Plutarch's Lives. Had two daughters and one son. Married Anne Hathaway.

4. Arrange and paragraph the following notes, and write a piece of composition, using them as a basis :—

The Crimean War. Heroic actions by English at Balaclava (1854)—charge of "Heavy Brigade" and "Light Brigade." France, England, and Turkey against Russia. Russia destroys Turkish Fleet at Sinope 1853. Real cause of war growth of Russia and attempt to find an outlet for Black Sea Fleet. Sardinia joins allies 1855. Victory of Lord Raglan at Alma 1854. Mismanagement of war—soldiers badly clothed and fed. Siege of Sebastopol 1854-5. Victory of Allies at Inkerman 1854 (Nov.). Immediate cause of war a quarrel between Greek and Roman monks in the Holy Land. Peace of Paris 1856. Fall of Sebastopol 1855 (Sept.). Turkey promises better treatment to Christians. Black Sea fleet to be abolished. Danube opened to commerce.

Chapter XXIV

PREPARATIONS FOR COMPOSITION

308. BEFORE dealing with the actual production of a piece of composition or of an essay we shall, in this chapter, indicate the methods by which a student may equip himself with the necessary material. We shall also summarise the rules to be observed in composition. Most of these have already been exemplified in previous chapters; where such is the case, reference to chapter or paragraph will be given.

309. THE SUBJECT MATTER — Before writing it is obviously necessary to know something about one's subject. A good general education should go a long way towards supplying the requisite knowledge; yet students frequently declare themselves to be unable to write an essay because they know little or nothing about the subject in hand. This seems to be due mainly to three causes:—

(1) Inexperience in setting out and arranging knowledge which they actually possess.

(2) Unwillingness to think and ponder over a subject which at first sight may not be interesting.

(3) Actual lack of knowledge.

The **first** of these defects may be remedied by constant practice on the right lines; it will be our aim in the next few chapters to show how matter should be arranged and plans sketched out before the essay is begun.

The **second** can be overcome by perseverance and industry. Remember that nothing which is worth doing is done easily.

The **third** must be remedied by *reading*. Where so many subjects have to be studied, students are inclined to think that outside reading is impossible as well as unnecessary and tedious.

It is, however, absolutely necessary, as a mere glance at the titles of the essays set in recent years for public examinations such as London Matriculation will show.

And, moreover, reading of this nature need not be uninteresting; in fact, it may and should be a relaxation from the somewhat monotonous routine of ordinary study. Habits, good and bad, easily grow; and, once seriously attempted, reading will be found to be the reverse of tedious.

310. WHAT TO READ—The question is often asked by earnest students: What shall I read? An immediate answer is not easy, owing to the number of books, ancient and modern, on subjects almost equally numerous; and it is a somewhat thankless task to name some and omit others equally good. As the matter is vital, however, an attempt will be here made to offer some guidance in this respect. First of all, it may be well to ask: What are the purposes of reading as an aid to composition? They are chiefly the acquisition of three things:—

(1) Knowledge of our **Subject.**

(2) A good serviceable **Vocabulary.**

(3) A power of expression such as is found in the best authors —in other words, a command of **Style.**

It will be evident, first, that in order to acquire the requisite *knowledge* some, at least, of our reading matter must consist of works which are instructive in such subjects as we are likely to be asked to discuss; secondly, in order to secure a good vocabulary, and a faculty of expressing ourselves in the best manner, the best and most careful authors must be read.

Essays set for examinations deal for the most part with History, Geography, Literature, Abstract and General Subjects. With these principles as a basis, we shall now endeavour to make our selection of reading as *interesting* as possible. The following list is not intended to be in any way dogmatic, but is designed rather as an indication of the lines to be followed especially with a view to the requirements of such examinations as the London Matriculation and the Senior Oxford and Cambridge Local Examinations.

311. PROSE WORKS—

I. For History and Geography.

(1) For the main facts, a good elementary History of England, and a good text-book of Geography.

(2) *If possible*, John Richard Green's "History of the English People," which gives an insight into the development of the nation, politically and socially, should be read.

(3) Biographies of great Englishmen, such as Macaulay's Essays on Clive and Warren Hastings.

(4) Travels in foreign countries, such as Captain Cook's Voyages, Prescott's Mexico, and modern explorations such as those of Livingstone, Stanley, and Nansen.

II. For General Subjects.

(1) A short history of English Literature should be read by all.

(2) Novels: those of R. L. Stevenson (for interest and beauty of style), Dickens and Thackeray (for wonderful insight into character and humour), Scott (one or two of the Waverley Novels, especially those dealing with English History, *e.g.* "Talisman," "Ivanhoe," "Waverley"), Bulwer Lytton, Kingsley, Stanley Weyman, Anthony Hope, and many others.

(3) The leading articles of a *good* daily newspaper.

(4) The better magazines—which give a large amount of miscellaneous information about current topics in a small space, and which are themselves mainly composed of *Essays*.

(5) Some Essays: Bacon's, Macaulay's, and the papers in the *Spectator* are especially suitable.

(6) An encyclopædia of some sort should be at hand *for purposes of reference*.

312. POETRY—

Some students are apt to fight shy of anything in the form of poetry, but such reading is indispensable for several reasons. It

should add an elegance and grace to our style, and should help us to a more perfect understanding of the words and phrases of our language. Therefore we find that many of the questions set at examinations deal, and rightly deal, with poetry. Even from this more mundane point of view, then, some acquaintance with poetry is necessary.

The following may be recommended :—

(1) Shakspeare : one or two plays. The English Historical plays will be especially appropriate, *e.g.* "Richard II.," "Henry V." "Julius Cæsar" is also an excellent play to read for this purpose.

(2) A collection of Historical Poems or Extracts—such as that of Nicklin.

(3) Scott : one poem, *e.g.* "Marmion."

(4) Milton : part of "Paradise Lost."

(5) A few of the shorter masterpieces of English literature, *e.g.* Gray's "Elegy" and "The Bard," Macaulay's "Armada," Coleridge's "Ancient Mariner," Tennyson's "Idylls of the King" (part), etc.

313. It is impossible to mention all, or even a great part of what may well be read, either in prose or in poetry : we have only been able here to indicate the line to be taken. As far as possible works have been chosen that seem to be at once interesting and educative. The student who has a taste for English Literature—and it is surprising how this taste will grow by reading—will soon discover what further to read. But even those who have no taste for literature should read at least some of the above, or works of a similar nature. Apart from mere examination purposes, no one can consider himself truly educated who has not at least dipped into the vast treasure-house of the finest literature that the world has ever seen.

314. SPELLING—It is somewhat surprising that many essays fail through carelessness or ignorance in this important, though elementary subject. English spelling is no doubt difficult owing to its inconsistency (§ 16); but the ability to spell correctly *must* be attained in some way or other. It may be helpful to point out that

English spelling depends at least as much on the careful observation of the *eye* as on the ear; hence, in reading, the student should endeavour to picture in his mind any new word, and if necessary, he should write it down so as to fix the impression. Do not hesitate to consult a dictionary if any doubt arises in writing a word; a word mis-spelt and left incorrect is worse than entire ignorance of the word.

315. HANDWRITING—Good handwriting is mainly a matter of industry and perseverance. Some people seem to write well naturally; but the very worst writers can improve wonderfully by practice. What is wanted is not beautiful or artistic writing, but *plain, legible* writing—such as can be instantly read, and about the meaning of which there can be no doubt. Illegible writing is a disgrace to any otherwise well-educated person. With regard to examinations, supposing that the student knows his subject well, and expresses himself well, his work will be of little value if the examiner cannot read what has been written! An examiner will, quite properly, subtract marks from a student's answer when he has to puzzle over the handwriting.

316. RULES FOR COMPOSITION—The following rules—recapitulated from previous chapters and extended—should be carefully studied and committed to memory:—

(1) Be careful of *Grammar* and *Correct Order* of words (Chaps. xv., xvi.). Practise the correction of faulty sentences.

(2) Avoid *Vulgarisms*, *Provincialisms*, *Foreign words*, and *Coined words*—anything, in short, that is not standard English (Chaps. xviii., xix.).

(3) Avoid *puns*, *attempted smartness*, or any form of *flippancy*. Remember that the Examiner does not want to be amused.

(4) Avoid *Abbreviations* in an Essay, unless it be a few well-recognised ones such as: Mr, *e.g.*, *i.e.*, etc.

Numbers should be written in words; except dates and large numbers.

(5) Beware of obtruding your own *personal opinions*; avoid the use of "I" and "me" as much as possible.

(6) Avoid the introduction of *politics* or *religion*, except in so far as it may be necessary to the subject in hand.

When introduced such matters should be treated impartially, and apart from any personal views.

(7) Avoid any attempt at being *sentimental* or appealing to the emotions of the reader. Attempted pathos often degenerates into bathos.

(8) Express your meaning as *clearly* and *tersely* as possible. Avoid ambiguity due to wrong order (§ 212), to illegitimate ellipsis (§ 225), or to multiplicity of negatives (§ 263). Be as concise as possible; but take care not to be *too* brief (§ 262).

(9) Always try to find the *best word* to express your meaning. Study synonyms carefully (§ 265), and use the appropriate one in every case. Where two or more seem equally suitable, use them to vary the language, and thus to avoid monotonous repetition. Avoid the frequent use of hackneyed words such as nice, good, bad, fine; and be sparing of Adjectives—too many weaken instead of strengthen the effect.

(10) Study the subject of *Punctuation* (Chap. xvii.). It is the handmaid of clearness of diction.

(11) *Keep to the subject set.* Be sure throughout that you are writing on what is asked, and not on some kindred subject more or less closely connected with the question. This may seem a superfluous piece of advice, yet how many essays fail through this defect!

(12) Observe *proportion* and *logical order* in all you write. Take a comprehensive view of the subject; do not write too much about the part of the subject which pleases you most, or with which you are best acquainted. Learn what part of your knowledge to *leave out.*

(13) Vary the *length* and *form* of your sentences. Paragraph your Essay (§ 286, etc.).

(14) Remember that your work should be pleasing both to *eye* and to *ear.* It is well for practice to read your composition aloud to yourself, in order to see how it sounds. Cultivate *Euphony* and thus avoid such jingling as: "That *hour our* troops arrived."

(15) Above all things be *natural* and *simple.* Avoid affectation

of word or style (§ 263), and discard conscious ornamentation. A great writer, who is master of the language, may endeavour to make his writings as ornate as he can, but *you* must not.

Sincerity counts for a good deal, even in an Essay. Say what you mean, and mean what you say.

(16) *Read*, to improve your vocabulary, style and knowledge.

(17) *Think*, before you write. Make up your mind what you are going to say before you write a sentence. Arrange your ideas on paper before beginning your Essay (see next Chapters).

(18) *Revise* your work. Add anything that is of importance, eliminate anything superfluous or irrelevant, and look to the punctuation.

(19) *Practise* constantly. Industry and perseverance are, after all, the high-roads to successful composition.

Chapter XXV

COMPOSITION

317. ORIGINAL COMPOSITION—We now enter the domain of original composition. To freedom and fluency of expression which has hitherto been our main purpose must now be added experience in the selection and arrangement of material. In this chapter the subjects considered will be of a fairly elementary nature, such as :—

(1) A tale or novel.
(2) An event in history.
(3) A biography or a reign in history.
(4) The geography of a country or region.
(5) Description of a common object or process.
(6) „ „ an event witnessed.

318. READING—For the first four of these it is necessary to read up the subject, unless already known. Notes may be made as to dates and numbers if these cannot be remembered ; but the student is warned not to make more notes than necessary while reading. The memory must be trained ; for no notes will be available at the examination !

It is not advisable for the beginner to read too many authorities on the given subject; the unavoidable conflict of details in the various accounts will only serve to bewilder him. The necessary information should be obtained from one standard author ; although the elucidation of any particular point may certainly be looked up elsewhere.

319. THE OUTLINE—The next step is the formation of the outline. This requires careful consideration, for on it largely depends the success of the subsequent composition.

Facts may, in the first place, be jotted down with dates as they occur to the mind. They then need arrangement and grouping under headings; these headings will, in the main, indicate the paragraphs into which the composition will naturally fall.

The actual form of the Outline (and consequently that of the composition based upon it) will vary according to the nature of the subject; we shall presently consider forms of Outlines appropriate to the classes of subjects mentioned in § 317.

320. THE COMPOSITION—The principles embodied in Chapters xxii., xxiii., and xxiv. should be remembered and applied to the composition. The body of the composition on simple subjects will be mainly descriptive or narrative in character. Important features are: (1) The beginning; (2) the end; (3) the method of transition.

It has already been seen that the **beginning** and the **end** of a sentence and of a paragraph are important, because they are positions of **emphasis** (§ 220). This is equally true of the beginning and end of a piece of composition.

The beginning should, as a rule, be of an introductory nature. It may supply the reader with the names of the characters, the scene of the plot, the circumstances prior to the event described —in fact, with any information necessary for the complete understanding of the main theme.

The end should, if possible, be striking; a tame finish puts a kind of damper on the whole work. The conclusion of a piece of composition is a difficult task, and requires practice and thought. If possible, it should in some manner or other gather together the threads of the argument. A general remark or an apposite quotation often forms the best possible ending; but the student should beware of any attempt at feeble sentiment or moralising, or of any remark which is not very much to the point —of anything, in short, which is obviously an artificial attempt to make a satisfactory conclusion. "The highest art is to conceal art."

Transition is an important factor in the success of a piece of composition The student must not jump from point to point

without establishing the necessary connections; otherwise the logical development, which all written work should show, will probably not be obvious; and at best the composition will give an impression of jerkiness.

The conclusion of one paragraph should prepare the mind of the reader for the next. Very frequently a sentence will be needed, not to give any information at all, but to show the connection with the next statement. Useful words and phrases for connecting paragraphs and sentences in this manner are: however, nevertheless, in this way, such was . . ., consequently. But these words must not be idly used, and, above all, they must not be over-used.

321. We shall now consider the formation of Outlines on the subjects mentioned in § 317, which very fairly represent the chief types of elementary composition. It should be observed that the outlines given below are, in some instances, more lengthy than those which the student will need to prepare for himself, since he will be able to carry in his mind the details of what he intends to write. At first, however, we advise him to map out his work somewhat fully, as in these outlines; after some experience he will be able to shorten this preliminary work considerably.

322. A TALE OR NOVEL—Composition on a long tale or novel, such as "Robinson Crusoe" or "David Copperfield," takes us a stage further than the exercises in reproduction given in the last chapter. We have to describe several hundred pages in as many words. Hence condensation is essential; details must be rigidly excluded; whole chapters dealing with the adventures of secondary characters will need no more than a passing reference. The outline drawn up should consist of the main events—the plot—of the book. It will, of course, vary considerably according to the type of book described; the headings of the most important chapters will serve as a basis. A factor in the success of the composition will be sympathy with the subject-matter and style of the book; an attempt should be made to enter into the spirit in which it is written—humorous or serious

grave or gay, instructive or amusing. Sympathetic treatment will lend vividness and attractiveness to the composition.

323. AN HISTORICAL EVENT—As an example of this nature we will consider the description of a battle. The scheme for an outline should include the following :—

1. Introduction : date of the battle, circumstances at the time, causes for the battle.

2. Preliminaries of the battle : nature of the country, position of the armies, their numbers, their leaders. A rough sketch map is of great service.

3. The fight : its beginning, the turning-point (if any), the victory.

4. Conclusion : immediate results, losses on both sides, advantage gained by victors. Permanent results, if any.

As an example, we give an outline of the battle of Hastings.

BATTLE OF HASTINGS.

1. Introduction : At death of Edward the Confessor (1066) Harold becomes King—William claims crown ; reasons : prepares invasion of England. Harold fighting Hadrada and Tostig—hurries south. William lands near Hastings.
2. Preliminaries : Harold seizes hill of Senlac—surrounds with stockade. William orders advance to attack stockade.
3. The fight : doubtful for some time—Normans pretend retreat—English pursue—become scattered—Normans turn round—N. cavalry attack at same time—English lose heavily—same stratagem a second time—Norman archers shoot from behind—English give way at last.
4. Conclusion : Harold slain—Normans pursue their advantage—first step in the Conquest—effects on England.

For other events than battles, the above scheme will naturally need some modification of detail, though its construction will be on similar lines. As further examples we give :—

MAGNA CARTA.

1. Introduction : John rules tyrannically—quarrels with Church and Barons—both under Stephen Langton demand reform—Charter drawn up.
2. The signing : Runnymede—John forced to sign—the scene.
3. Chief Terms : (1) No taxes without consent of Great Council.
   (2) No freeman imprisoned without trial by his equals.
   (3) Rights of Church safeguarded.
4. Results : (*a*) Immediate : John enraged—burns and devastates—loses property in Wash—invasion of Louis—death of John.
   (*b*) Lasting : liberty of citizen—afterwards confirmed and extended.

THE TREATY OF UTRECHT.

Introduction: War of Spanish Succession since 1702 against France—Marlborough's great victories—war lags from 1710 to 1713.
Preliminaries: meeting at Utrecht 1713. Earl of Strafford and Bishop of Bristol for England.
Terms: (1) Louis XIV. to abandon the Pretender and acknowledge Anne and Protestant succession.
(2) England to have Nova Scotia, Newfoundland, Hudson's Bay, Gibraltar and Minorca.
(3) Allies to have certain advantages.
Results: gave England much needed peace—beginnings of Colonial Empire in America—Gibraltar: importance.

324. A BIOGRAPHY—Composition of this nature is rather more difficult. First of all, the material has sometimes to be picked out piece by piece from a mass of irrelevant matter; thus for a biography of Wellington we should have to select our material from a history of the reigns of George III., George IV., William IV., and Victoria, unless we happened to have a "Life of Wellington" to consult. Then, as our composition is to be comparatively short, the material discovered must be condensed: details must be omitted and due prominence given to the important points of the hero's career. Lastly, reflective remarks are generally necessary: thus, an estimate of the hero's character and influence is required. In this class of composition an introduction is generally unnecessary. The scheme for an outline should include the following:—

(1) Early life: birthplace and date—parentage—surroundings. Education—youthful deeds or aspirations.

(2) Career: development—rise in position or in fame. Work or writings by which best known.

(3) Last years: death.

(4) Conclusion: character and influence—effects of work on the future.

As **examples** we give the following:—

NELSON.

1. Early life: Born 1758 at Burnham Thorpe. Father a clergyman. As a boy weak in body but daring in mind. Midshipman—goes to Polar regions: to India. Glow of patriotism.

2. Career: (*a*) Besieges Bastia: and Calvi—loses an eye. Commodore. Bravery and skill at St Vincent—knighted and made Admiral. Teneriffe—loses an arm. Marriage—meets Lady Hamilton.
   (*b*) The Nile 1798—follows Buonaparte—attacks French at Alexandria—brilliant victory—Nelson wounded—made Baron.
   (*c*) The Baltic 1801—refuses to see signal—terrible battle—great victory—Viscount Nelson.
3. Death: (*d*) Trafalgar—causes—vigilance for years—the battle—the signal—death of Nelson (Oct. 21st, 1805).
4. Conclusion: his character—effect of his work in saving England—his motto "England expects that every man will do his duty."

CHAUCER.

1. Early life: Born probably 1340 in London—Page to Lionel duke of Clarence—soldier—taken prisoner in France—released 1360.
2. Career: (*a*) Early works: "Compleynte to Pity 1368," "Death of Blanche the Duchesse 1369."
   (*b*) Goes to Italy on diplomatic affairs—influence of Dante and Boccaccio—writes "Troylus and Creseide."
   (*c*) The Canterbury Tales—his chief work—a gradual compilation—power of narration—description of contemporary life.
   (*d*) Other works: "Parlement of Foules," "Hous of Fame," "Legend of Good Women," etc.
3. Later years: Customs officer—patronised by John of Gaunt—member of Parliament 1386—becomes poor—writes "Compleynte to his Purse"—receives pension for rest of life.
   Death in 1400—buried in Westminster Abbey.
4. Conclusion: "Father of English Poetry"—welds English and French elements of language—first great poetry in English—influence on later poetry.

325. A REIGN IN HISTORY—Though akin to a biography, this subject requires a somewhat different method of treatment. It is not only the life of the sovereign, but also that of the nation during his reign that is required. A list of the chief events of the reign (with dates) should first be made, and from these an outline developed. As proportion is an important feature in a subject of this kind, the events should be divided into three or four groups, and the amount of space to be allotted to each group roughly estimated. Each group will probably require a paragraph (or in some cases two paragraphs). It is not necessary—nor indeed advisable—to mention each event of the reign in exact chronological order: the groups will probably overlap, but as far as possible they should be treated in order of sequence.

Example :—

EDWARD I.

The events of this reign may be grouped under three headings :— (1) Conquest of Wales, (2) War with Scotland, (3) Home policy and reform. The outline should be somewhat as follows :—

1. Introduction : dates of reign 1272-1307.
   1274. Edward returns home from Crusades.
2. Wales :—
   1277. Llewellyn defeated—surrenders—does homage.
   1282. Llewellyn and David rebel—former slain, latter executed.
   1284. Edward's son born and created Prince of Wales.
   1286. Conquest completed.
3. Scotland :—
   1291. Scottish claimants—Edward favours Balliol.
   1296. Balliol revolts—Edward captures Berwick—Surrey defeats Scots at Dunbar.
   1297. Wallace rebels—defeats English at Cambuskenneth.
   1298. Edward defeats Wallace at Falkirk.
   1304-5. Stirling taken—Wallace executed.
   1306. Younger Bruce rebels—defeats English—Edward marches north—dies near Carlisle—his son promises to complete the conquest.
4. Home affairs :—
   1278. Power of Barons checked—titles inquired into.
   1279. Power of Church limited—Mortmain.
   1295. First representative Parliament—constitution.
   1297. Confirmation of Charters—Great and Forests.
5. Conclusion : Edward's character—strong, brave, firm ; ruled well. Reign prosperous—advance in liberty—revision of laws by Edward. Called "English Justinian."

326. GEOGRAPHY OF A COUNTRY OR DISTRICT—In this exercise the multitude of facts at our disposal is somewhat bewildering ; a complete description of a country would often need a dozen pages or more. Some skill is therefore necessary in the selection of material. Further, there is a difficulty in arranging the material so that the subsequent composition may be a coherent, readable account, and not merely a string of facts.

The outline may vary considerably for different cases, but the following may be adopted as a general outline for a country :—

(1) The country : situation—boundaries—size.

(2) Natural features : chief rivers—mountains—bays—capes—lakes. Special natural advantages—climate.

(3) Political : population—chief towns—industries—trade.

(4) Communications : natural, *e.g.* waterways—artificial, *e.g.* railways.

(5) Government—history—possessions or colonies—national defences.

(6) Conclusion: position among the nations—prospects.

Example:—

SWITZERLAND.

1. Switzerland: centre of Europe—surrounded by Germany (N), Austria (E), Italy (S), France (W)—twice size of Wales.
2. Natural features: very mountainous, Jura (W), Alps (Central, East, and South). Glaciers.
   Rivers: Rhine (with Aar), Rhone, Po, Inn.
   Lakes: Constance, Geneva, Zurich, and many others.
   Climate: healthy—severe winter.
3. Political: population 3½ millions—most in west.
   Towns: Berne (capital), Geneva, Zurich, Basle, Neuchatel, Lucerne.
   Industries: agriculture, cattle, cheese; watches, carving, silk and cotton.
4. Communications: roads and railways over chief passes (Simplon and S. Gotthard tunnels); rivers mostly unnavigable.
5. Government: republic—two Houses—president—cantons. Army—conscription. History uneventful.
6. Conclusion: Peaceful—poor—industrious. Scenery noted.

As an example of a different nature we take:—

THE RIVER THAMES (Sketch Map).

1. Introduction: length 215 miles—rises Cotswold Hills—flows East across the South of England to North Sea.
2. Course and Tributaries: receives Cherwell at Oxford, then Thame on left bank. Through chalk hills and receives Kennet at Reading on right; then Colne on left, and Wey and Mole on right. Broadens out at London into an estuary, receiving Lea and Roding on left; then Medway right. Tidal up to Teddington—80 miles up.
3. Towns: Oxford — university — bishopric; Reading — biscuits; Eton—college; Windsor—royal residence; Brentford; London—largest city, greatest port in world—4½ millions—⅓ of exports—over ⅓ of imports—docks; Woolwich—arsenal; Gravesend and Tilbury—end of port of London; Chatham, Sheerness—military and naval stations—fortified; Rochester—bishopric.
4. Conclusion: important waterway for south—rich agricultural land—scenery pretty.

327. DESCRIPTION OF COMMON OBJECTS OR PROCESSES—This may include the description of a common object such as an apple, a butterfly, a dog, or of an object or science lesson. Such work is serviceable not only as practice in composition, but intrinsically. How many science students do we find who, while they know their subject well, are utterly unable to express their knowledge with the clearness which a scientific answer demands!

Besides power of expression, another quality will be here required—power of *observation*. If two students are set to describe an object placed before them, or an experiment they have witnessed, it is surprising how different their work will be. One will give such an account that any one reading it can picture to himself just what the object was like or exactly how the experiment proceeded; the other will give so little information, even though he uses as many words as the first, that the reader will fail to distinguish the object described, or to understand the nature of the experiment performed.

This difference will be due largely to *power of observation*. To observe a thing is not merely to look at it; good observation requires careful examination and an intelligent comprehension of the parts which go to make up the whole, and of their intimate connection and interdependence.

A general scheme for the description of an object will include:—

1. Definition, where possible.
2. Occurrence.
3. Modes of preparation, if any.
4. Properties or characteristics.
5. Uses.

This will of course need modification for the special type of object dealt with, *e.g.* No. 3 will be omitted entirely in the case of a living object.

For the description of an experiment the different stages of the process and their results should be noted, and the final result which the experiment was intended to prove or illustrate should form the conclusion.

Examples:—

HYDROGEN.

1. Occurrence: free in the sun, combined in water, acids, etc.
2. Preparation: (1) Zinc and dilute acid (sketch).
   (2) Sodium and water.
   (3) Other methods (very briefly).
   Equations wherever possible.
3. Properties: very light colourless gas—insoluble in water—burns to form water—does not support combustion, etc.
4. Uses: balloons, oxy-hydrogen flame, etc.

SPECIFIC GRAVITY OF LEAD.

1. Placed piece of Lead on pan of accurate balance: counterpoised with weights.
2. Suspended same from one arm of balance by thread; allowing lead to hang so that it is completely under water contained in beaker. Counterpoised with weights.
   Wt. in air = x grams.
   Wt. in water = y grams.
   Difference = $x - y$ grams.
   = wt. of water displaced by lead.
   = wt. of an equal vol. of water.
3. Specific Gravity of Lead $= \frac{\text{wt. of lead}}{\text{wt. of equal vol. of water}} = \frac{x}{x-y}$.

THE HORSE.

1. Mammal, Quadruped, One-toed (hoof). Allied to Ass, Zebra, Quagga—differs from them in long mane and long-haired tail.
2. Colour: very varied (examples). Rarely striped as zebra. Height: up to six feet when domesticated.
3. Occurrence: (*a*) domesticated everywhere—tamed at very early period; (*b*) wild: originally in steppes of Europe and Asia: orig. absent from America and Australia.
4. Habits: herbivorous in wild state: live in droves in open country. Reaches thirty years: not used after sixteen.
5. Breeds: agricultural, carriage, cob, etc.
6. Use: traction—riding—war—racing. After death: flesh, mane and tail, hide, bones, hoofs.
7. Conclusion: substitution of mechanical inventions—cycle, motor, train, etc.

328. AN EVENT WITNESSED—Here, as in the subjects of the last paragraph, careful observation is needed. There may be many things which happened during the time of the event, more or less closely connected with it. A careful selection of these must be made, and then they may be incidentally mentioned but not fully described. The description should be as vivid as possible. There will be scope in subjects of this nature for personal reflection and individuality. No two persons would probably describe an event like a shipwreck in the same manner, even though both were equally observant, for different aspects of the situation would appeal to different people.

Example:—

THE BOAT RACE.

1. Preliminaries: The previous practices—Cambridge favourites.
   Date—time fixed for start—your position, *e.g.* at Mortlake.
   The crowds on banks; amusements—clown on stilts—cheap-jacks—conjurers—cocoa-nut shies—Aunt Sally.
   The boats on the river—barges—steamers—advertisement launches.

2. The Race: Thames Conservancy launch clears river.
The start—gun heard.
The first sight—cheering of spectators.
The boats nearer—Cambridge leads.
The Press boats and steamers following.
3. Conclusion: victory of Cambridge by two lengths — light blue flag goes up on Barnes Bridge—enthusiasm of crowd.
Record of victories of Oxford and Cambridge.

EXERCISES ON CHAPTER XXV.

1. Write a piece of composition from each of the outlines given in this chapter.

2. Use each of the following outlines as a basis for a piece of composition, from 300 to 600 words in length :—

I. Thomas à Becket.

(1) Born 1119 at London—parents Norman. Educated at Oxford and Paris—placed in household of Theobald, Archbishop of Canterbury—by his help sent to Bologna to study law—returns —made Archdeacon of Canterbury and Provost of Beverley.

(2) Recommended to Henry II.—appointed Chancellor 1157—given several baronies—becomes very rich—his pomp and retinue. Made tutor to king's eldest son—supports king in everything.

(3) On death of Theobald becomes Archbishop of Canterbury (1162). Conduct towards king changes—stands up for Church against king and barons—defeats an unjust tax.
Henry and barons pass Constitutions of Clarendon (1164) —bishops and abbots to do homage and clergy to be tried in civil courts. Becket demurs—is summoned to attend—goods confiscated by the king—flees to France—supported by Louis VII. and the Pope.

(4) Becket returns (1170)—received with joy by people—excommunicates and banishes various clergy. Henry furious—lets fall hasty words. Four knights swear secretly to avenge Henry.

(5) The knights proceed to Canterbury—confront Becket, who forbids monks to defend him—attempt to drag him out of the church. Murder of Becket (1170).

(6) Character: capable statesman and prelate—intrepid and noble spirit—sincere—defends Church against royal aggression—beloved by the people.

II. The Bill of Rights.

(1) William of Orange lands in England—James's friends desert to him—Convention Parliament meets—offers crown to William and Mary—publishes Declaration of Rights (1689)—this becomes law as the "Bill of Rights."

(2) Chief Provisions :—
(1) Dispensing or suspending power of Crown illegal.
(2) Court of Ecclesiastical Commission illegal.
(3) Levying taxes without consent of parliament illegal.
(4) Keeping standing army in times of peace illegal.
(5) Subjects' right to petition the sovereign.
(6) Freedom of election and of speech in parliament.

(7) Parliament to be held frequently.
(8) William and Mary to be King and Queen, then their children if any, then Anne and her descendants—Papists to be excluded.

(3) Importance: Divine right and discretionary power of Crown disappears—henceforth Monarchy limited—legal powers of Crown defined—freedom and importance of Commons asserted. Ranks with Magna Carta and Habeas Corpus as bulwark of English Liberty.

III. The Peninsular War.

(1) Napoleon master of most of continental Europe—has conquered Holland, Italy; finally crushed Austria at Austerlitz and Prussia at Jena; only on sea England victorious. Has his brother Joseph proclaimed king of Spain—Spaniards resist and rise—England resolves to assist them—sends an army to Portugal under Wellington (1808).
(2) Wellington defeats French at Roliça and Vimiera (1808)—is superseded by Dalrymple, who allows French to evacuate Portugal. Sir John Moore retreats to Corunna—turns and defeats Soult (1809) and covers embarkation of troops.
(3) Wellington in supreme command (1809)—wins Talavera (1809)—holds lines of Torres Vedras (1810)—defeats Massena at Busaco (1810) and Fuentes d'Onoro (1811). Beresford wins Albuera (1811). Wellington takes Badajos and Ciudad Rodrigo—defeats main French army at Salamanca—enters Madrid (1812). Wins Vittoria and The Pyrenees—drives French across border (1813). France invaded—Soult defeated at Toulouse (1814).
(4) Napoleon meanwhile fails in Russia—is defeated at Leipsic. Owing to this and to Peninsular war abdicates and retires to Elba.

IV. New Zealand.

(1) The Islands: North, South, Stewart (small)—surrounded by Pacific Ocean—1000 miles S.E. of Australia. Size of England and Wales.
(2) Natural features: Mountains: N. all over; S. range along West.
Rivers: unimportant.
Lakes: N. Taupo; S. Te Anau and many others.
Bays: N. Hauraki Gulf, Hawke Bay (few harbours); S. Tasman Bay, Milford Sound (good harbours).
Capes: N. Maria Van Diemen, East, Palliser, Egmont; S. Farewell, West, East Head. Stewart: South-West.
Climate: resembles that of British Isles. Soil fertile.
(3) Political: Population 1,000,000.
Towns: N. Wellington, Auckland, Napier; S. Christchurch, Port Lyttleton, Dunedin.
Industries: corn, timber, gold, coals, sheep, cattle.
Exports: wool, frozen meat, corn, gold.
(4) Communications: railways frequent.
(5) Government: Part of British Empire, self-governing Colony; Governor and two Houses—advanced democratic.
(6) Conclusion: History: discovered by Capt. Cook 1770—Maori Wars, etc. Education: elementary (free), secondary, very good. Nation prosperous—race good—scenery beautiful and varied.

V. Sugar.

(1) Carbohydrate—$C_{12}H_{22}O_{11}$—crystalline—sweet.
(2) Occurrence: originally in the East—thence to Spain—thence to W. Indies—now also cultivated in British Guiana, Mauritius, Natal, Fiji, Queensland, Ceylon, United States. In W. Indies and Guiana worked originally by slaves—now sometimes by Indian coolies. Not much used in Europe before 18th century.
(3) Growth. Land dyked—becomes rich: canals supplied with fresh water when possible. Canes grown from cuttings from stem—planted in even rows—as much light and air as possible—worst weeded out—grow 8-15 feet high, 1½-2 inches thick.
(4) Manufacture: Canes cut down when ripe—brought down to factories by canals—crushed, torn into shreds, or macerated with hot water or steam—sugar crystallised out—purified—often further refined in Europe.

3. Throw into the form of continuous narrative the following summary of events :—

A.D. 1640. The Long Parliament meets in November. Attack on King's Ministers. Impeachment of Strafford. Arrest of Archbishop Laud.
1641. Feb.—Triennial Bill passed
March.—Trial of Strafford.
April-May.—The charges against Strafford not amounting to high treason, he is charged under a Bill of Attainder and executed.
Bill providing against adjournment or dissolution of Parliament without its own consent.
June.—Ship-money declared illegal. Courts of Star Chamber and High Commission abolished.
Sept.-Oct.—Recess of Parliament.
Nov.—Grand Remonstrance presented to the King. Division between Cavaliers and Roundheads first apparent.
1642. Jan.—Attempted arrest of five members. Commons demand control of militia.
May.—Falkland, Hyde, and a number of peers and members of the Commons secede to the King.
July 12.—Army raised for the "defence of King and Parliament." Essex made Captain-General.
Aug. 22.—Charles raises Royal Standard at Nottingham.

(M)

4. Construct from the following notes, as well as from your own knowledge, as good an account as you can of the geography of Austria-Hungary :—

Austria-Hungary, a monarchy. Largest country in Europe, except Russia. Remarkable for great variety of configuration, climate, races, languages, and governments.
Boundaries: Russia, Germany, the Adriatic, etc.
Mountain Systems: Alps, Carpathians, Bohemian, and Moravian ranges.
Plains: Lower Austria, Hungary, and Slavonia.

Rivers: Danube, Dniester, Adige, Vistula, Elbe.
Gulfs: Trieste, Quarnero, Cattaro.
Population: Germans, Slavonians, Roumanians, Magyars, etc.
Cities—Resources—Trade—Internal Communications. (M)

5. Write a paragraph, not exceeding one page in length, on each of the following :—

(1) The Feudal System.
(2) Evening.
(3) The Rhine.
(4) The character of Henry VII.
(5) Sunday.
(6) A wild animal.
(7) Wild flowers.
(8) The rebellion of Jack Cade.
(9) An English county.
(10) The Sun.
(11) Water.
(12) A political meeting.

6. Write a short paragraph, explaining and illustrating the following :—

(1) "More haste, less speed."
(2) "A burnt child dreads the fire."
(3) "All that glitters is not gold."
(4) "Familiarity breeds contempt."
(5) "Too many cooks spoil the broth."
(6) "A new broom sweeps clean."
(7) "A friend in need is a friend indeed."
(8) "Honesty is the best policy."

7. Draw up an outline and write a short piece of composition (300-400 words) on each of the following :—

(1) A day in school.
(2) Natural features of one of the English counties.
(3) The battle of Waterloo.
(4) The conquest of Ireland in Henry II.'s reign.
(5) Your favourite novel.
(6) Clive.
(7) Japan.
(8) An ancient building you have visited.
(9) A walk in the country.
(10) The bicycle.
(11) Tea *or* Coffee.
(12) South Africa.
(13) The barometer.
(14) The reign of Elizabeth.
(15) General Gordon.
(16) Wolfe.
(17) Minor British Possessions.
(18) The Restoration of 1660.
(19) Spring and Autumn: a comparison.
(20) Cardinal Wolsey.
(21) A storm.
(22) The Revolution of 1688.
(23) Country life and town life: a comparison.
(24) An important town in England.
(25) Your favourite recreation.

Chapter XXVI

THE ESSAY

329. THE ESSAY is the highest form of Composition. It is intended, by description, illustration, and criticism, to expound a particular subject, and to give expression to our thoughts on that subject in as clear and beautiful a manner as possible. Hence the Essay must be, in the first place, **original**; we cannot find it in any book of reference, although the main facts to be utilised can often be thus discovered; and further, no two people will probably treat the same subject in exactly the same way.

Then, again, the Essay must be **critical**; it is in this respect a more ambitious exercise than a mere piece of composition which, broadly speaking, only reproduces in our own language what we have read. In the Essay we have to examine materials at hand, and besides selecting the suitable and rejecting the unsuitable, we have to apply our own judgment to the result.

Essay-writing should therefore not only improve our command of English; it should also serve to strengthen our reasoning faculties. Very frequently we have to treat of a controversial subject; then both sides of the case must be estimated with great care and impartiality, and our own conclusion formed from the data set forth.

330. SCOPE OF THE ESSAY—Before putting pen to paper it is essential to obtain a clear understanding of what the subject set for the Essay means and what is its scope.

For instance, in the subject, "Uneasy lies the head that wears a crown," the main idea on which the Essay should be built is that those who have the greatest position in this world have also great responsibilities and anxiety. In the subject, "A penny

saved is a penny gained," the main idea is economy and thrift.

Again, let us consider the subjects: (1) *Shakspeare*, (2) *The Works of Shakspeare*, (3) *The Life of Shakspeare*.

An inexperienced writer would consider that the same essay might be written equally well on all three—in other words, he would fail to understand the scope of his subject.

The **first** is the most general of the three. It may be treated on the broadest lines, and should certainly include a general appreciation of the genius of Shakspeare, with references to his works, and should touch on his personal history and the times in which he lived.

The **second** should deal almost entirely with his works—their nature, their beauties, and the genius they display.

The **third** is a biography pure and simple; reference will, of course, be made to Shakspeare's works, but only as they come into the course of his life.

331. PRELIMINARIES—A clear idea of the meaning of the title of the Essay and its scope having been obtained, the subject should then be carefully thought out. Various authorities on the subject should be consulted, and notes may be made on anything suitable. There is a great art even in such an apparently simple matter as taking notes; they should be brief and to the point. Then any original ideas which occur to the mind, and any apt quotation, proverb, or illustration bearing on the subject should be jotted down in any order. Next, the Essay should be planned out. Main headings—on each of which a paragraph is to be built up—should be carefully chosen; and the various items of information previously noted somewhat at random should now be arranged under these headings. When this has been accomplished, a clear conception should have been obtained of how the Essay will run. Further information or ideas will probably now occur to the mind; and these should be added briefly to the outline in appropriate places.

Finally, when the outline is as satisfactory and as perfect as the time at our disposal will allow, the Essay may be begun.

We should advise the student to spend *at least* one-sixth of his time in thinking out the subject and drawing up his outline, and about three-quarters in writing the Essay, thus leaving about one-twelfth for revision and correction. That is, if an hour is given for the Essay—and this is somewhere about the maximum period allowable for the Essay at Matriculation—ten minutes or a quarter of an hour may be devoted to the outline and five minutes to revision.

In this case the length of the Essay should be two or three pages.

NOTE.—The rules given in Chapter xxiv. should be thoroughly studied. If only they are borne in mind, and what is more important though more difficult, *acted upon*, the student will not go far wrong in his essay-writing, even though—he being, probably, not a genius—his work may not be of the high literary merit of some of our classical essayists.

332. CLASSIFICATION OF ESSAYS—A cursory glance at the subjects set for Essays at various examinations will show us their great variety; almost any subject in any form may be given. It is consequently impossible to divide Essays into classes which shall be mutually exclusive; there must needs be some overlapping, and there must of necessity be some which fall into no class at all.

With this restriction, however, the following classification will be found useful:—

I. Essays on **Concrete Subjects.**
II. „ „ **Abstract Subjects.**

333. ESSAYS ON CONCRETE SUBJECTS—In this class are included those for which some *facts* or material can be utilised as a basis. Such Essays will be mainly of a descriptive or narrative character, though reflection and criticism will also have its place; most of the subjects treated in the last chapter fall under this heading.

Concrete Essays may be subdivided according as they deal with:—

(1) History or Biography: *e.g.* Alfred the Great, The Norman Dynasty, The Hundred Years' War.

(2) Social or Political Progress: *e.g.* England under the Tudors,

The Rise and Progress of Party Government, The English Parliament.

(3) Geography: *e.g.* The Nile, The Lakes of Europe, The Balkan Peninsula, Climate and its effects on the Human Race, Great Rivers of America.

(4) Literature: *e.g.* A description of one of Scott's Novels, The Works of Shakspeare, Poetry of the Nineteenth Century, The English Drama.

(5) Science: *e.g.* The manufacture of Steel, Modern applications of Science, The Sun.

(6) Miscellaneous subjects: *e.g.* A Storm at Sea, A Strike, Summer holidays, Town and Country life.

334. CHARACTER OF THE ESSAY—Sufficient help has already been given (Chapter xxiv.) on simpler subjects of this nature. The arrangement and method of drawing up outlines will be equally suitable for an Essay. The main difference should be in the actual composition. We have now to ensure that our work shall not appear as a fragment, as a mere answer to a question, but as a treatise on the subject—a little book, in fact. The Essay must therefore be a unity in itself. Although, as has been said, Essays on Concrete subjects will be in the main descriptive or narrative in nature, much of the success of the Essay will depend upon the thoughtful and judicial manner in which the subject at our disposal is treated.

335. EXAMPLES AND NOTES—We will now consider an example in each of the above sub-divisions. The subjects selected will be of a more complex nature than those of the previous chapter.

(1) The Norman Dynasty.

What does this subject include? Briefly, an Essay is required which deals with the rule of the Norman kings. As it is a very general subject covering a long period (1066-1154), care must be exercised that information on any one point be not too detailed.

The Conquest and the battle of Hastings will (after a few introductory remarks) form a natural starting-point; but it would

be absurd to spend a great part of the Essay over a description of the battle of Hastings, however interesting that event might be. We shall have to consider :—

(1) The Normans as a race ; (2) The Conquest ; (3) The immediate changes in England due to that event ; (4) The individual Norman monarchs and the chief events of their reigns ; (5) The lasting effect of the Norman rule (*a*) On English laws and customs ; (*b*) On the country generally ; (*c*) On the language.

In this manner we make up our rough notes. The OUTLINE to be based on this little analysis will be somewhat as follows :—

Introduction : The Normans in Normandy before 1066. Norman influences in England under Edward the Confessor.
Preliminary : William claims the crown—Hastings—Harold's difficulties—Norman dynasty in England begins.
William I. (1066-1087) : Continuation of the Conquest—English Rebellions—The Feudal System and Government.
William II. (1087-1100) : war with Robert—quarrel with Church—character.
Henry I. (1100-1135) : conciliation of English—charter, marriage, justice—war with French Normans—quarrel with Church—character.
Stephen (1135-1154) : Civil war—retrograde movement—Wallingford.
Effects of Norman rule :—
(1) Feudal system established.
(2) Normans dominant but gradually mix with Saxons.
(3) Language modified by Norman French.
(4) Education and church improved.
(5) England ruled well.

(2) THE ENGLISH PARLIAMENT.

This is a fairly straightforward history. We have to select our matter from almost every reign, but the limits of an essay will not permit of too detailed a treatment.

After a brief notice of the institutions leading up to the Parliament, we shall have to deal with (1) Its foundation ; (2) Development up to the Tudors ; (3) Increase in power of Commons under the Stuarts ; (4) Predominance of the Commons under the Hanoverians ; (5) Present constitution and power of both Houses.

OUTLINE.

Introduction : (1) Witenagemot under Saxons : King, royal family, Archbishops, Bishops, Ealdormen. Powers theoretically great—but at will of the king.
(2) Great Council under Normans : constitution nearly same : generally called three times a year.

(3) Under John, rising of Barons and Clergy prepare the way for a Parliament.

Foundation: (1) The "Mad Parliament" summoned—really only Great Council. Simon de Montfort's scheme for representative government—delayed by civil wars.

(2) 1295. First real Parliament—bishops, clergy, barons, two knights from each shire, two burgesses from each borough.

Development: (1) Edward III. calls Parliament—appeals to them for money.

(2) Division into two houses about 1338.

(3) Commons demand treasury accounts under Richard II.—gradual establishment of right to control finance.

(4) Parliament grants crown to Henry IV. and Edward IV.

(5) Decrease in power during Wars of Roses—reasons.

(6) Early Tudor sovereigns supreme—Parliament meets irregularly—Commons begin to rise in power under Elizabeth—object to monopolies.

Increase of power: (1) Quarrels with James I.

(2) Early Parliaments of Charles I.—Petition of Rights (1628)—The Short Parliament—the Long Parliament (1640)—Civil War—Commons triumphant.

(3) The Revolution 1688. Limited Monarchy. Bill of Rights. Beginnings of Party Government.

(4) Predominance under the Georges. Reasons.

(5) Union with Scotch Parliament (1707) and with Irish (1801).

Present Constitution: (1) House of Lords—Peers Spiritual and Temporal.

(2) House of Commons—numbers: English, Scotch, Irish.

(3) Rights and privileges.

(4) Work and methods.

III. The Great Rivers of America.

Chief: St Lawrence, Mississippi, Amazon.

Less important: Mackenzie, Yukon, Rio Grande del Norte, La Plata, Orinoco.

St Lawrence: (1) Vast system of lakes and river—total length 2000 miles—river alone 700 miles—flows E. into Atlantic.

(2) Lakes: Superior, Michigan, Huron, Erie, Ontario. Rapids avoided by canals, esp. Welland avoiding Niagara.

(3) Tributary: Ottawa (left).

(4) Towns on River or Lakes: Duluth, Chicago, Detroit (U.S.) Toronto, Montreal, Quebec (Canada).

(5) Great waterway—useful for central Canada and United States.

Mississippi: (1) Flows S. into G. of Mexico—drains whole of U.S. between Rockies and Appalachians—length with Missouri 4000 miles.

(2) Tributaries: Missouri (1400 miles from source to junction), Ohio (left), Arkansas and Red River (right).

(3) Towns: S. Paul, Minneapolis, S. Louis, Kansas City (Missouri), Cincinnati and Louisville (Ohio), Vicksburg, New Orleans (at mouth).

Amazon: (1) Flows E. through Brazil—length 4000 miles from Andes to Atlantic—very broad estuary—basin equal to Russia
(2) Chief Tributaries: Negro (left), Madeira (right).
(3) No important towns—country undeveloped—great possibilities — forest land (selvas)—tropical—abundant animal and plant life.
Mackenzie: connected with lake system—Great Bear and Great Slave—flows into Arctic Ocean—tributaries Athabasca and Peace.
Yukon: length 2400 miles—flows through desolate country—gold.
Rio Grande del Norte: 1400 miles—north of Mexico—scanty rainfall.
La Plata: immense estuary formed by Parana and Uruguay—with Parana 2300 miles—Buenos Ayres at mouth.
Orinoco: 1500 miles—many tributaries.

IV. The English Drama.

Origin: (1) Religious—at first part of Scriptures recited dramatically in church.
(2) Mystery Plays—events from Life of Christ, *e.g.* Resurrection. Miracle Plays—mainly from Old Testament and Lives of Saints. Acted outside church: from 1268 Guilds acted whole cycles of these plays. Object: popular instruction in religion.
(3) Morality plays—next step—Virtues and Vices as persons.
(4) Interludes—short farces—transition to regular drama.
Elizabethan Drama: (1) First Comedy—Udall's "Roister Doister," 1561. First Tragedy—Sackville and Norton's "Gorboduc," 1562. Several plays translated.
(2) Early dramatists Greene, Peele, Lyly, Lodge, Nash. Marlowe —forerunner of Shakspeare—wrote Tamburlaine, Jew of Malta, Dr Faustus, Edward II.
(3) Shakspeare: greatest dramatist of the world: his plays: his genius.
(4) Jonson, Beaumont, Fletcher, Massinger, Ford, Webster—gradual decay of Elizabethan drama.
Restoration Drama: degenerate—coarse—mainly comedy showing contemporary manners. Dryden, Congreve, Wycherley, Vanbrugh, Farquhar. Influenced by French drama.
Later Drama: (1) Goldsmith "She Stoops to Conquer," Sheridan "Rivals" and "School for Scandal"—sentimental comedy —brilliant wit.
(2) Present day drama mainly non-literary.

V. Applications of Science in Modern Times.

Main objects: (1) Health and Comfort, (2) Commerce.
Health and Comfort: (1) Surgery—new instruments—more perfect methods.
(2) Knowledge of diseases—discovery of bacilli.
(3) Sanitation and hygiene—new methods—disinfectants—public health.
(4) Anæsthetics—avoidance of pain.
(5) Nursing.

(6) Medicine—drugs and their effects.
(7) Electricity—X-rays, induction coil.

Commerce: (1) Machinery—more and more perfect—increases manufactures, *e.g.* cotton.
(2) Steam-power: railways, steamboats.
(3) Motor-traction—a new development.
(4) Light—electricity, gas.
(5) Telegraph, telephone, wireless telegraphy, electric bells, clocks, etc.
(6) Chemical processes—indigo, gas, coal-tar products.
(7) Sound—gramaphone for amusement.

NOTE.—The above outline is a general one: a student of any particular branch of science, *e.g.* engineering, would naturally treat that branch rather more fully, though he should not omit the others.

VI. SUMMER HOLIDAYS.

Summer: time for longest holidays—usually some weeks—fine weather—warm—longest days.

Objects of Holiday: *rest* after work of the year, *change* from routine of everyday life, *preparation* for future work.

Holiday Resorts: chiefly of three kinds:—
(1) Seaside: cool and bracing (East Coast), hot and relaxing (South); quiet or lively, *e.g.* Clevedon or Yarmouth. Advantages: fresh sea air, bathing, boating, sea-fishing, the sands, etc. Example.
(2) Country: quiet life—fresh air, walks, cycling, driving, simple life, perhaps at farm. Example. Country and seaside may often be combined.
(3) Abroad: complete change — new interests: customs, language, food, sights—educative and interesting. Examples: Paris, Switzerland, The Rhine.

Choice of Holiday dependent on:—
(1) Individual taste: *e.g.* for a quiet restful holiday; quite alone for fishing, walking, cycling; with friends; to be in or near a town for concerts, amusements, etc.
(2) Circumstances: *e.g.* family or friends' convenience.
(3) Cost: holiday abroad generally more expensive.

Conclusion: thorough enjoyment of holiday of whatever kind—banishment of business cares and worry. Results: improvement of health—ready to take up work again with refreshed spirit.

336. ESSAYS ON ABSTRACT SUBJECTS include those which have to be built up almost entirely on our own thoughts, the facts being such as we may use to illustrate our arguments.

These Essays may be subdivided according as they deal with:—

(1) Moral and Philosophical Subjects: *e.g.* National peculiarities, A happy life, "Where there's a will there's a way," "Necessity knows no law," "A penny saved is a penny gained."

(2) Purely Abstract qualities: *e.g.* Truth, Courage, Friendship, Character, Discipline.

(3) Controversial Subjects: *e.g.* The advantages and disadvantages of a classical education, Capital versus Labour, Is Capital Punishment justifiable? The value of Legends.

337. GENERAL REMARKS—Subjects of this nature pre sent considerable difficulty to the beginner. In previous work we have had some material at our disposal, either what we have been able to observe ourselves, or what we have been able to discover in books. We are now required to discuss something purely theoretical—abstract qualities or relations such as those mentioned above—and the treatment must be almost entirely the outcome of our own reflections.

Everyone knows how much easier it is to obtain a good idea of what a table or a house is, than of such a thing as Courage in the abstract. Most people could recount the deeds of some particularly courageous men; but their ideas on the subject of courage itself are generally decidedly hazy.

In the highest sense, then, an Essay on such a subject is *original*; it requires research work into the realms of *thought*. We have before us an open field for speculation on the given subject; we may take what attitude we please towards it—provided always that it be sensible and consistent—and there is no right or wrong way in the method of dealing with the subject. Two Essays of equal value might be written on the same abstract theme from entirely opposite points of view, according to the personal judgment or bias of the writer.

Moreover, to add to our difficulties, there is, generally, no natural *beginning* or *end* to such an Essay: nor is there any obvious method of procedure or development of the subject. Here again we have freedom of choice; and though this makes our work pleasanter and less stereotyped, it adds greatly to its difficulty. Hence, if for no other reason, the student should follow the plan of this book in writing on some concrete subjects first.

It may be remarked that the advantages of writing abstract essays are incalculable. Nothing is more stimulative to original thought, nothing tends to develop and train the mind better than

the composition of an essay of this nature. Here too a student of above the average ability may gain distinction; and it is the duty of all, however humble, to aim at the highest.

NOTE.—The student should study the Essays of well-known writers—particularly those of Bacon—on abstract subjects. He will obtain from them a good deal of information, a good idea of the method of treating such subjects, and assistance in the art of opening and closing such an Essay.

338. SPECIAL FEATURES OF THE ABSTRACT ESSAY —As the treatment of an abstract essay may be extremely varied, it is impossible to lay down any hard and fast rules for a scheme on which to build. Most of the following features, however, should appear; the order in which they are given is suitable to many subjects, but may be varied at will:—

SCHEME: (1) Introductory remark, if necessary.
(2) Definition of subject—scope and importance.
(3) Relation—contrast or resemblance—to other subjects (generally familiar ones).
(4) Opinion. Reason for the same.
(5) Illustrations from history of national or individual life or from legendary sources.
(6) Apt quotations or proverbs.
(7) Conclusion—final summing up—moral drawn if necessary.

In *Controversial Subjects* instead of (4) must be substituted:—
(*a*) Arguments for one side—with reasons.
(*b*) „ „ other „ „ „
(*c*) Weighing the evidence—decision.

Judgments given should be supported by as many appropriate illustrations as possible; but these must be *to the point*, otherwise they are worse than useless, for they weaken the argument.

339. EXAMPLES AND NOTES—We will now consider an example from each of the sub-divisions mentioned in § 336.

(1) "NECESSITY KNOWS NO LAW."

Introduction: Necessity—known also as "mother of invention"—now in less pleasing light as law-breaker. Laws have to be broken sometimes and new ones made—then "time is out of joint."

Illustrations from history:
(1) French Revolution—liberty a necessity—all must give way—Bastille, king, laws swept away—oppressed become oppressors—outrages against all laws.
(2) Reformation—revival of learning showed right of individual conscience and interpretation—laws of church of Rome and tyranny of priestcraft overthrown.

Illustrations from drama:
(1) Hamlet has necessity for revenge—breaks all laws to accomplish it.
(2) Brutus for his country's sake breaks laws of friendship and love. "It must be by his death," etc.

In ordinary life: Men and women break laws owing to their own needs or needs of those dependent on them, *e.g.* a poor man stealing food or robbing.

Conclusion:
When "necessity knows no law" culminating point in struggle of nation or individual is reached.
Desperation conquers all—victim sacrifices life, honour, everything for real or fancied necessity.

(2) Truth.

Introduction: Concise definition difficult. Truth associated with what is genuine and without deceit. Pilate's query: "What is truth?" One of chief virtues—basis of goodness and honesty.

Effect on Society: Society impossible without it—even deceit and intrigue use it as a cloak, *e.g.* treachery based on assumed fidelity.

Causes tempting to untruthfulness:
(1) Deliberate intent to deceive.
  (*a*) for personal gain—example.
  (*b*) for mere amusement.
  (*c*) to cover a sin—example.
(2) Ignorance—less reprehensible—example.
(3) Cowardice—for what results may be—example.
(4) Flattery—of persons in higher rank.

Advantages of Truth:
(1) Character for truthfulness brings trust and respect. Reverse—lack of confidence and suspicion. "Honesty is the best policy."
(2) Builds up moral nature: brings other virtues into play. Untruth leads to other vices.

> "O what a tangled web we weave
> When first we practise to deceive."

Truth many-sided: opinions differ—opposite points of view—example.

Conclusion: Importance of training child in truthful ways—estimation of power of truth.

> "This above all: to thine own self be true,
> And it must follow, as the night the day,
> Thou canst not then be false to any man."

(3) A Scientific versus a Literary Education.

Scientific education : study of sciences, Chemistry, Physics, Botany, etc.

Literary education : study of languages and literature.

Arguments for Scientific education :

(1) Introduction to wonders and beauties of nature—broadening views and sympathies.
(2) Training in carefulness and precision.
(3) Importance of processes of thought employed—induction and deduction.
(4) Development of originality and inventive faculty.
(5) Practical uses in skilled trades or professions, *e.g.* (*a*) Engineer —mechanical or electrical, (*b*) Chemist, (*c*) Doctor, (*d*) Photographer.

Arguments for Literary Education :

(1) Language a record of thoughts past and present—knowledge of languages increases our range of thought.
(2) Language an instrument of thought—by which we express ourselves.
(3) Importance of knowledge of other nations, customs and modes of thought.
(4) Grammar and study of a language a good training for the mind : literature cultivates artistic and æsthetic faculties.
(5) Practical uses of Modern languages—business and travel.

Conclusion :

Scientific most practical and usetul for after life : Literary educative in the highest sense.

Combination of two sides the best for general education. For older pupils, specialisation in one or the other according to taste and future career. Examples.

EXERCISES ON CHAPTER XXVI.

Subjects for Essays.

1. Popular Superstitions.
2. The Alps.
3. Are second thoughts the best ?
4. The Armada.
5. The educational value of the drama and the novel.
6. The great rivers of America.
7. Hobbies.
8. The reign of Queen Victoria.
9. The future of Africa.
10. Free Libraries.
11. Social problems of the twentieth century.
12. Egypt.
13. The relations between England and the United States since 1750.
14. Sympathy.
15. "Sweet are the uses of adversity."
16. The Peninsular War.
17. The uses of books.
18. The continents of Europe and Asia : a comparison.
19. English life and customs in the days of Elizabeth.

20. The Wars of the Roses.
21. England in 1837 and 1897 : a comparison.
22. " Knowledge is power."
23. The rise of Japan.
24. The growth and development of the English Language.
25. Our Indian Empire : its foundation and subsequent development.
26. The Industries of Great Britain and Ireland.
27. " Happy is the country that has no history."
28. Poets of the Nineteenth Century.
29. The advantages of education.
30. The Tudor sovereigns.
31. English Oratory.
32. Hero Worship.
33. " Acts our angels are, or good or ill."
34. Time-saving Appliances in Modern Life.
35. Lost Opportunities.
36. Holiday Resorts.
37. Business Habits.
38. Gardening.
39. Travelling in the olden days and to-day.
40. Fashion.
41. " Uneasy lies the head that wears a crown."
42. True patriotism.
43. A great Exhibition.
44. " It is more blessed to give than to receive."
45. Newspapers.
46. Good manners.
47. The best way to spend a day's holiday.
48. England's maritime power.
49. " Let knowledge grow from more to more.
But more of reverence in us dwell."
50. The Problem of Unemployment ; how to account for, and how to solve it.
51. Wonders and uses of the microscope.
52. " Not once or twice in our rough island-story.
The path of duty was the way to glory."
53. Alfred the Great.
54. Natural advantages of the British Isles.
55. Rebellions in England during the fourteenth century.
56. The products of South America.
57. The foundation and progress of the German Empire.
58. The Hundred Years' War.
59. The home and foreign policy of the Tudors.
60. The Crusades, with especial reference to the part played by the English therein.
61. The great charters of English liberty.
62. English explorations.
63. England at the time of Edward the Confessor.
64. The struggle between the Crown and the Parliament during the seventeenth century.
65. Marlborough and Wellington ; a comparison.
66. The Capitals of Europe.
67. " The paths of glory lead but to the grave."

68. The longest reigns in English history and their relative importance.
69. The relations between geography and history.
70. Party government.
71. Trade follows the flag.
72. The Balance of Power among European States (i) in Europe, (ii) in other parts of the world.
73. Municipal Trading.
74. A railway journey from London to Penzance *or* Edinburgh.
75. The Revival of Learning in the Sixteenth Century.
76. The Colonial Expansion of England.
77. Scientific Advance in the Nineteenth and Twentieth Centuries
78. An account of a walking or cycling tour.
79. The Decimal System.
80. "Kind hearts are more than coronets, And simple faith than Norman blood."
81. Journalism.
82. The advantages of foreign travel.
83. The uses of discipline.
84. Arbitration.
85. Success as a test of merit.
86. National greatness.
87. The debt of English Literature to Roman and Greek literatures.
88 The relative advantages of Health, Wealth, and Wisdom.
89. The advantages of studying our own language and literature.
90. The value of examinations.
91. Methods by which absent friends may communicate.
92. Topics of the day.
93. Compare the proverbs: "Penny wise, pound foolish" and "Take care of the pence and the pounds will take care of themselves."
94. Recreation.
95. The pleasure and profit of country rambles.
96. Printing.
97. Historic pageants.
98. Presence of Mind.
99. "A little knowledge is a dangerous thing."
100. A national strike.
101. The influence of climate on a people, as illustrated by the cases of India, England, and Scotland respectively.
102. A comparison of the career of an Engineer and a Business man *or* of a Doctor and a Lawyer.
103. Compulsory Education.
104. School Museums and Libraries.
105. Chivalry.
106. Garden cities.
107. One of the following poems: Gray's "Elegy," Coleridge's "Ancient Mariner," Scott's "Marmion," Macaulay's "Horatius," Tennyson's "Idylls of the King."
108. One of the following prose works: "Pilgrim's Progress," "Utopia," "Westward Ho!" "Pendennis," "Waverley."
109. One of the following characters from Shakespeare's plays: Antony, Orlando, Iago, Rosalind, Perdita, Miranda, Bottom.
110. A writer who has distinguished himself both in prose and poetry.

Chapter XXVII

THE LETTER

340. GENERAL PRINCIPLES—To those who have had some practice in writing Essays, the composition of the body of a letter should present little difficulty.

The difference between an Essay and a Letter is chiefly one of **form**; there are certain technical details peculiar to a letter, and these will be explained in the course of this chapter.

The following general principles are applicable to letters of all kinds:—

(1) Careful attention should be paid to **writing, spelling** and **neatness**. Alterations should rarely be made; when absolutely necessary, words should be neatly crossed out and the correction written above; erasure should be avoided. It is decidedly "bad form" to send out a letter which is untidy—even to an intimate friend.

(2) The rules of **Grammar** and **Punctuation** should be duly observed. The Full Stop and Apostrophe need the most attention; Commas are of less importance here than in the Essay—except to make the meaning perfectly clear—and Semi-colons are of rare occurrence.

(3) Though **Colloquialisms** may be used—particularly in a letter to a friend—actual slang is never permissible.

(4) No **excuses** for delay in writing, untidiness, etc., should be made. **Postcripts** should be avoided as far as possible.

(5) There should be a narrow **margin**—about half an inch—on the left hand side of the body of the letter.

(6) A letter should be perfectly **clear** and without exaggeration. Letters are often used as evidence in a court of law.

(7) Every letter should be critically **read** before it is sent off.

NOTE.—Several other points which apply more or less particularly to business letters will be discussed under that heading.

341. KINDS OF LETTERS—Letters may be divided into three classes:—Private, Business and Official.

A Private Letter is one which is sent to a friend or acquaintance. As it is intended for his perusal alone, it may be free and colloquial in style. Logical order of detail need not be strictly observed. Humour may be freely employed.

A Business Letter, as its name implies, is one which is written to some person with whom you may or may not be personally acquainted, dealing with some business matter. It is much more formal and carefully worded than a private letter; it should be brief and should confine itself rigidly to the business on hand.

An Official Letter is one written by an official of the Government or of a Local Authority on business matters. It is much more formal and stilted in expression than a business letter.

342. PARTS OF A PRIVATE LETTER—

(1) **Heading.** This consists of the Address of the sender followed by the date, written at the top right hand corner of the letter.

(2) **Salutation**—such as My dear Father, Dear George, Dear Mr Smith, according to the closeness of the acquaintance.

(3) **Body** of the letter. This is written in a chatty, narrative style, and should be as interesting as possible to the person to whom it is sent. Any sign of abruptness should be avoided, for this may appear to the reader as discourtesy; and no remark, whether humorous or serious, should be capable of bearing an interpretation in the slightest degree offensive. It should be remembered that letters do not smile.

Free use may be made of the personal pronouns, even of the First Person Singular; though it is better not to begin many sentences with "I." The forms: "It seems to me . . .," "It has occurred to me . . .," "Probably . . ." are examples of a pleasant variation.

(4) **Ending**—such as: I am, Your affectionate son, John.
I remain, Yours sincerely, John Smith.
Believe me, Yours very truly, J. Smith.

These may be varied according to the closeness of acquaintance. The ending is written towards the right at the end of the letter.

343. SPECIMEN OF A PRIVATE LETTER—

24 MILTON STREET, BRISTOL,
17th May 1906.

DEAR GEORGE,

Your letter last week was, as usual, very welcome. I am glad to hear that the examination went off all right and I hope you have been most successful. Let me know the result when it comes out, won't you? I have not been doing very much lately beyond ordinary business. Last Monday, however, we had a holiday which I used to take a trip to Lynmouth. The boat left here at 9 o'clock and arrived at Lynmouth at 1 o'clock. The weather was lovely and the sea quite calm. After a light lunch, I walked to Watersmeet by the river and returned by the road. Then I climbed the hill to Lynton and took a short walk in the direction of the High Rocks, as I think they are called. The boat left again at half past five, and after a somewhat cold and windy passage, we arrived at Bristol at 9.45. It was altogether a most enjoyable day.

I have done some shooting and a little tennis, as far as the weather has permitted.

Please give my kind regards to your parents. I hope to see you all again in a few weeks. Before that, however, I shall expect another letter from you. Don't forget to write! With very best wishes,

I remain,

Your sincere friend,
JAMES ALLEN.

344. PARTS OF A BUSINESS LETTER—

(1) **Heading**: as above.

(2) **Name and Address** of person written to. This additional feature should be placed on the left hand side of the letter, lower than the date, and immediately above the salutation.

(3) **Salutation**: Sir, Dear Sir, Gentlemen (never Dear Gentlemen), Madam, My Lord, etc.

(4) **Body** of the letter. Business letters are an important factor in the success of a firm, for it is largely from the correspondence of a firm that business men judge its standing. Moreover, business letters are often the only record of a transaction, and are consequently preserved for years. The following rules and hints may be given :—

(*a*) Acknowledge the receipt of a letter the same day, even if a complete answer cannot then be sent.

(*b*) Be as **brief** as possible, and yet perfectly **clear** in your meaning. Short sentences and simple phraseology should be always employed.

(*c*) Avoid curtness and be **polite**, even when censure is necessary.

(*d*) Be absolutely **correct** in details. Any offer made or accepted should be definitely and explicitly stated.

(*e*) For a **Reply**, read the original carefully, and take care that your answer is fitting in every respect; the points raised should be dealt with in order, each forming the subject of a short paragraph.

(*f*) The **Style** of the letter should be, as far as possible, adapted to the class of business on hand.

(5) **Ending**: Yours faithfully, Yours obediently, Your obedient servant, etc. A clerk on behalf of a firm should (when authorised) sign: J. Smith, p.p. (or per pro) Messrs Jones & Co.

345. SPECIMENS—

(1) *Application.*

15 CHARING STREET, PLUMSTEAD, KENT,
7th Oct. 1906.

To L. J. Smith, Esq.,
175 Bonchurch Street, London, E.

SIR,

In reply to your advertisement in the "Daily Telegraph" of Oct. 6th for a Junior Clerk, I beg to apply for the position. For the last four years I have been a pupil at the Woolwich Polytechnic Secondary School. Since leaving there three months ago, I have been working as a clerk in my father's office.

I can write shorthand freely (about 100 words a minute) and understand typewriting, although I have not had very much practice in the latter.

While at school I passed the Senior Oxford Local Examination with Third Class Honours and the London Matriculation—First Division; I have also several science certificates of the Board of Education.

The Principal of the Polytechnic has kindly offered to testify as to my character and ability.

My age is sixteen and a half.

Trusting that you will regard my application favourably,
I am, Sir,
Yours obediently,
J. G. JONES.

(2) *Order.*

121 Browntree Road, Eltham,
6th Sept. 1906.

To The Manager,
Messrs Johns & Son,
Edward Wharf, Woolwich.

Dear Sir,

I shall be obliged if you will send me 10 tons of best Wallsend Coal at 26s. per ton, and 5 tons of Kitchen Coal at 21s. per ton. I should be glad if you could manage to send the Kitchen Coal to-morrow (Friday), as I am running rather short.

Yours faithfully,
A. B. Sopes.

(3) *Reply to* 2.

Edward Wharf, Woolwich.
7th Sept. 1906.

To Mr A. B. Sopes,
121 Browntree Road, Eltham.

Dear Sir,

We beg to acknowledge the receipt of your letter. We shall have great pleasure in despatching the Kitchen Coal this afternoon according to your request.

With regard to the Wallsend, we have to inform you that it has now risen in price to 28s. per ton. Shall we execute your order at that figure?

Yours obediently,
p.p. Johns & Son.
(J. B.)

(4) *Reply to* 3.

121 Browntree Road, Eltham,
8th Sept. 1906.

To The Manager,
Messrs Johns & Son,
Edward Wharf, Woolwich.

Dear Sir,

Many thanks for your prompt despatch of the Kitchen coal which is quite satisfactory. Please execute my original order (10 tons Wallsend) at the new price (28s. per ton), at your earliest convenience.

Yours faithfully,
A. B. Sopes.

(5)

121 Browntree Road, Eltham.
14th Sept. 1906.

To the Manager,
Messrs Johns & Son,
Edward Wharf, Woolwich.

Dear Sir,

Enclosed please find cheque for £19, 5s. in payment of your account. Please let me have a receipt at your convenience.

Yours faithfully,
A. B. Sopes.

346. FORMAL INVITATIONS are often given in the Third Person. The Address and Date are often placed *below* the letter on the left hand side. There is no salutation or ending to such a letter—if letter it can be called.

Specimens.

(1) *Invitation.*
Mrs Smith requests the pleasure of the company of Mr and Mrs Brown to dinner on Saturday, May 25th, at 7 P.M.
204 JOHN STREET, BIRMINGHAM,
22nd May, 1906.

(2) *Reply.*
Mr and Mrs Brown regret that they are unable to accept Mrs Smith's kind invitation to dinner on the 25th, owing to a previous engagement.
187 MANFRED STREET, BIRMINGHAM,
23rd May, 1906.

347. AN OFFICIAL LETTER is of the same *form* as a business letter; it differs from a business letter only in its formality and legal phraseology. The beginning may be:

Sir, I take the liberty to . . .

or, My Lord, I have the honour to submit . . .

and the ending:

I have the honour to be, Your obedient servant.

Specimens of Official Letters will be found in the next chapters.

348. THE OUTSIDE ADDRESS of the Envelope. Example:

G. Jones, Esq., M.A.,
15 Broad Street,
Lewisham,
London, S.E.

NOTES.

(1) An ordinary person may be addressed as Mr J. Smith or J. Smith, Esq. Originally "Esq." was applied only to one who was independent or who belonged to a profession, but the distinction is now to a great extent lost, and the term may be applied to anyone of the middle or upper classes below the rank of a knight.

(2) Address:—
A Clergyman as Rev. J. Smith.
A Bishop as The Right Rev. the Lord Bishop of Southwark.
An Officer in the Services as Major Jones, General Smith, etc.
A business firm as Messrs J. Smith & Co., Messrs Jones.
Titles or *Academical Degrees* are added after the name (or after "Esq.") except to intimate friends, *e.g.* C. Smith, Esq., M.D.; J. Jones, Esq., M.A., B.Sc.; Major Browne, D.S.O.

(3) *A lady* should be addressed as Miss Smith, Mrs Jones. In the case of sisters, the eldest is Miss Smith, the others Miss A. B. Smith, etc. If necessary to distinguish between married ladies of the same

name, the husband's initials or names are added, *e.g.* Mrs George Smith.

(4) If anyone is staying as a guest temporarily, it is better to address the letter "care of" (c/o) the hostess, *e.g.* J. Smith, Esq., c/o Mrs Jones.

EXERCISES ON CHAPTER XXVII.

1. Write the following private letters:—
   (1) Boy spending holiday with friends to his father or mother.
   (2) Parent's reply to No 1.
   (3) Boy or girl to friend describing his or her new school.
   (4) Reply to 3, asking which subject he or she likes best.
   (5) Congratulations to a friend on passing some examination.
   (6) To brother away from home describing the school sports.
   (7) To teacher, thanking him for post-card from France and describing holidays.
   (8) Boy to uncle describing business which he has just entered.
   (9) To friend inquiring how he likes his new post and inviting him to spend a week-end.
   (10) To former teacher, asking advice about a course of study with view to a degree.
   (11) To relation in Canada wishing him a happy Christmas.
   (12) From officer on ocean liner to friend at home.
   (13) Friend's reply to No 12.
   (14) To teacher asking for a testimonial as to character and industry while at school.
   (15) To friend describing a day's outing in the country.
   (16) Boy to friend stating that he likes winter better than summer and why.
   (17) Reply of friend—agreeing or disagreeing.
   (18) Letter to a friend in London, asking him to recommend lodgings for a few weeks.
2. Write the following business letters:—
   (1) Ordering various goods from the grocer.
   (2) Reply to No 1, stating that the goods are being sent, with the exception of two items which are at present out of stock.
   (3) Notice to landlord of intention to leave house.
   (4) Inquiry as to a new house and request to view the same.
   (5) Asking for an estimate for installation of electric light in new house.
   (6) Reply to No. 5, enclosing estimate.
   (7) Ordering daily paper, local weekly paper, and two monthly magazines, for the next three months.
   (8) Ironmonger ordering large quantities of various articles of wholesale firm as per their catalogue.
   (9) Testimonial from teacher concerning boy who is leaving school.
   (10) Testimonial from employer as to clerk.
   (11) Application for post as clerk in wholesale grocers.
   (12) Application for post as Junior Master in a secondary school.
   (13) Application for post as traveller to a business firm.

(14) Application for post as engineer.
(15) Favourable reply of employer to an application, appointing time and place for interview.
(16) Letter to customers of late J. Sprigg, stating that you have taken over his business and have made various improvements.
(17) Application for payment of quarterly account now due.

3. Write the following set of letters:—
(1) A German firm to an English firm ordering woollen goods of various descriptions and prices as specified in enclosed order. Promise of further orders if satisfactory.
(2) Enclosed order.
(3) English firm stating that goods are being despatched, and recommending a certain new line of goods.
(4) German firm acknowledging receipt of goods and ordering small quantity of new line; asking if English firm can recommend them a firm from which to purchase certain cotton goods.
(5) English firm's reply.

NOTE.—The letters written should be kept for use as directed in exercises on Chapter xxviii.

Chapter XXVIII

INDEXING AND PRÉCIS-WRITING

349. THE INDEX AND THE PRÉCIS are closely connected with one another, and each bears a relationship to the Essay and the Letter—the Précis resembling the Essay and the Index the Letter in certain respects.

The distinguishing characteristic of the Précis and the Index is that they summarise in the smallest and most convenient form a document or series of documents bearing on a particular subject.

350. THEIR USE—The head of a firm or government department often requires general information concerning a certain transaction. To acquire a full knowledge of the subject at first hand, it would be necessary for him to read everything of importance that had been written on the subject. Suppose, for instance, that the head of a firm needs information concerning a piece of business with another firm carried out during the past few months by his subordinates. He might read all the letters received from the other firm and the copies of the letters sent by his own firm. Or, again, suppose a Government official desires, for some purpose or other, to know how affairs have been progressing in some foreign country or colony. He would be obliged to hunt up all the letters that have passed between the foreign or colonial office and our consuls or officials in that country, and to pick out all the information he needs from the more or less irrelevant matter with which it is cloaked.

Now, probably, neither the head of the firm nor the government official has the time or the inclination to undertake this wearisome task; and, as a matter of fact, it would be a waste of energy on their part. For what is actually needed is the *essence*

of the whole—contained, probably, in a tenth part of the whole correspondence. Instead, therefore, of all this labour, some trustworthy subordinate does all the reading necessary, and makes notes in some clear and concise form. These notes, containing the pith of the subject, form, according to the method adopted, a Précis or Index of the whole.

It may be further remarked that much of what we all read is really a précis. Any text-book of history is in itself a précis from various "standard authorities" on the subject, with, of course, the writer's comments thereon; an elementary text-book of science is, in the main, a précis of the original writings of great scientists. The reports of speeches which appear in the papers are generally a condensation of what was said; it is part of the business of a reporter to be able to pick out the salient points and state them effectively.

351. USE AS AN EXERCISE—It is not, however, only from the point of view of commercial utility that these subjects are of importance. They also furnish a valuable exercise both in the use of English and in the logical training of the mind. Though not requiring the depth or originality of thought necessary for an essay—since the material is in this case supplied—they nevertheless supplement and strengthen original composition. Practice in these exercises entails much judgment in the arrangement and condensation of prolix and unordered material.

The success of much of our work throughout life will depend on our ability to discriminate what is essential from what is subsidiary. And the well-known dictum that "time is money" is especially applicable to examinations; the art of stating our case in the most complete and yet briefest manner possible is of the highest importance in the examination-room and elsewhere.

352. INDEX, PRÉCIS AND SUMMARY—Having thus reviewed the subject in general terms, we must now pass on to the consideration of each of these processes separately, and explain the special technical rules which govern the formation of each.

An Index—also called an Abstract, Docket, or Schedule—is an arrangement of the essential parts of a letter or document in tabular form under various headings, in such a way that it may be intelligible at a glance. Various methods are employed according to the nature of the subject treated or the use to be made of it. An index of a book, for instance, might consist of the heading of each chapter, followed by the heading of each paragraph in that chapter.

A Précis is a condensed narrative, in the form of an essay, of a document or a series of documents bearing on the same subject. The précis of a book would be a short account of the book containing its main points.

A Summary. This term is loosely used to denote, generally, a compilation which comes half-way between an index and a précis. A summary of a book might consist of the headings of the different chapters, each followed by a brief account or précis of the chapter. Sometimes, however, the term *summary* is used as an equivalent of précis.

We shall deal first of all with the Index; many of the general principles given will apply equally well to the Précis and the Summary.

353. KINDS OF INDEX—An index may, as has been said, be constructed on various principles; the nature of the subject is usually a sufficient guide as to what form it should take. In some examinations a specimen index is given.

The following examples of index cover the main ground:—

(1) Alphabetical Index. This is the commonest form of all; it consists of the names of the main points of a book, arranged in alphabetical order, and followed in each case by a list of the chief items under each with the page or paragraph in a form suitable for reference to the text. The index at the end of this book is an example of this nature.

(2) Table of Contents. This is an index arranged in the order of treatment, and is usually placed at the beginning of a book. The headings of each chapter of the Bible or the syllabus of a course of lectures are examples.

(3) Business Index. In business firms it is customary to index letters on the day they are received, noting briefly their purport

and that of the reply (if any) which has been sent. This is often done in a "Letter-book" which is ruled in columns, the exact form varying in different firms. The following is an example of a commonly adopted method :—

No.	Date sent.	Date rec.	Name of writer.	Address of same.	Matter.	How dealt with.
274	17/7/05	18/7/05	G. H. Smith	17 Cranfield Gardens, S.W.	Ordering 10 tons of coal.	Order executed.
275	15/7/05	18/7/05	J. H. Franken	2 Wilhelmstrasse, Leipsic.	Asking prices of coal.	Price list and letter sent.

(4) Official Index, used in public or government departments for important correspondence, such as that taking place between government officials in this country and officials of a foreign country. This class of indexing is a good mental exercise, and needs practice; it is the type of indexing generally required in examinations. We shall therefore deal with it more fully.

354. OFFICIAL INDEX—The following specimen of the index of a set of correspondence concerning the Jameson Raid shows the method adopted :—

No.	Place and Date	Names of Correspondents	Subject-Matter
1	Pretoria, 6 Jan. 1896	Sir H. Robinson to Mr Chamberlain	Announcing that affairs are in a critical state, that Transvaal demands immediate disarmament of Johannesburg, and that Johannesburg will agree if safety of Jameson is assured.
2	London, 6 Jan. 1896	Mr Chamberlain to Sir H. Robinson	Expressing hope that no rash step will be taken by the President of the Transvaal against Johannesburg people as they have committed no overt act of hostility.
3	Pretoria, 7 Jan. 1896	Sir H. Robinson to Mr Chamberlain	Stating that he has interviewed President and Council of Transvaal who insisted on disarmament, and required answer in 24 hours as 8000 burghers were collected and could not remain indefinitely.

355. NOTES ON THE ABOVE—In the above specimen there are four columns :—

The **first** simply indicates the number marked, for convenience of reference, on the given letter.

The **second** gives the name of the place from which the letter was sent, and its date. It is advisable for clearness that the date should be written as above—6 Jan. 1896—rather than Jan. 6, 1896.

The **third** tells us the names of the correspondents, Sir H. Robinson and Mr Chamberlain, *or* their official designations, "The High Commissioner" and "The Colonial Secretary." But whatever style is adopted must be preserved through the whole series; the same person must not be referred to in one place as "Mr Chamberlain," and in another as "The Colonial Secretary."

The **fourth** is the *real* index, containing the subject-matter of each letter or telegram. It should occupy nearly half the width of the page. The Verb introducing the subject-matter may be either in the Present Participle as above (*announcing*, *expressing*, *stating*), or in the Present Tense (*announces*, *expresses*, *states*); but here again, whichever is chosen must be consistently employed throughout; not *announcing* for one letter, and *expresses* for another.

The Verb employed should be varied as far as possible, and should be appropriate to the subject-matter. The following are some of the most suitable: Acknowledging, advising, announcing, approving, containing, demanding, explaining, expressing, informing, recommending, stating, submitting, suggesting, transmitting.

356. THE QUALITIES OF AN INDEX—The essential features of the index should be proportion, uniformity, brevity, clearness and elegance :—

(*a*) **Proportion.** In order that a due appreciation of the relative importance of the various letters should be obtained, the whole series should be rapidly perused, and a brief note of the contents of each letter should be jotted down before the indexing is begun. Some letters merely acknowledge the receipt of other letters, or

return thanks for some permission granted; these can be dismissed very briefly. Perhaps one or two of the letters contain the real essence of the whole correspondence; these will be treated most fully.

(*b*) **Uniformity.** Consistency in the manner of treatment of all the columns should be observed (see § 355).

(*c*) **Brevity.** The art of indexing consists largely in the ability to express the greatest amount in the smallest space. Hence it is important to pick out the salient points of a letter, and omit all subsidiary information. But it is very important that no *essentials* should be omitted; many students in their anxiety to be brief omit much that is important, and their index is consequently bare or even unintelligible.

The diction and style of the index should be as brief as possible —free from all verbiage; the index of a letter can generally be put into one sentence. A long letter will in general require more space than a short one, though of course relative importance is a determining factor.

The index should seldom exceed 8 half-lines, and should, as a rule, be confined to 5 half-lines (foolscap size).

(*d*) **Clearness** must not be sacrificed to brevity. Ambiguity should at all costs be avoided; the language employed should be the plainest possible English; figurative language, exaggeration, and excess of Adjectives should be carefully eliminated.

(*e*) **Elegance.** The writing and arrangement of the index should be neat; and the diction should be as free and pleasing to the ear as possible. The rules given for composition are equally applicable here.

NOTE.—The instructions given at Civil Service Examinations in indexing are worth quoting:—

"The Index should deal separately with every letter or document whether covering or enclosed. It should contain the date of each letter or document; the name of the persons by whom and to whom it is written, and *in as few words as possible*, the subject of it. The merits of such an index are (*a*) to give the really important point or points of each letter or document, omitting everything else; (*b*) to do this briefly, distinctly, and in such a form as readily to catch the eye."

357. We append specimens of indexing of the letters given in

Chapter xxvii. Examples of indexing of official letters may be more conveniently treated, together with the précis of a series of such letters in the next chapter.

No.	Place and Date	Names of Correspondents	Subject-Matter
Private §343	Bristol 17 May 1906	James Allen to George [Bates]	Thanking him for his letter, hoping that he has been successful at an examination, and describing a trip to Lynmouth.
§ 345 1	Plumstead 7 Oct. 1906	J. G. Jones to L. J. Smith	Applying for position as Junior Clerk, and stating qualifications.
§ 345 2	Eltham 6 Sept. 1906	A. B. Sopes to Manager of Messrs Johns & Son	Ordering 10 Tons Wallsend and 5 tons Kitchen Coal.
§ 345 3	Woolwich 7 Sept. 1906	Messrs Johns & Son to A. B. Sopes	Acknowledging order and stating that Wallsend Coal is 2s, dearer.
§ 345 4	Eltham 8 Sept. 1906	A. B. Sopes to Manager of Messrs Johns & Son	Confirming order at new price.
§ 345 5	Eltham 14 Sept. 1906	Do. do.	Enclosing cheque for payment.

358. A PRÉCIS differs from an index mainly in *form*. The compilation of an index is to a great extent mechanical; after some practice it should need little mental effort. A précis, however, being of the nature of an essay, requires considerable skill in judgment and arrangement.

It has been said that précis-writing is only a matter of common sense, and there is much truth in the remark. Unfortunately, however, this "sense" is by no means naturally "common" to all of us; it needs educating and developing. Hence the need for rules and methods for a précis. When once the student knows

what he is about, there is no necessity for him to follow these rules too slavishly; he will then be in a position to use his own methods. The variety of types of questions set in the Matriculation Examinations shows, indeed, that the object of the examiners is just to test whether the student really possesses this common sense—inherent or acquired.

359. KINDS OF PRÉCIS—As treated in examinations précis includes:—

(1) Condensation of a passage from a standard author.

(2) Summary of a passage in paragraphs under headings.

(3) Formation of a (so-called) précis from a set of notes given.

(4) Official Précis—The formation of a continuous narrative of the subject of a given series of letters or documents. As précis-writing of this nature entails long and involved illustrations, we shall postpone its consideration to the next chapter, dealing with the first three kinds at once.

360. CONDENSATION — The student who has carefully worked through the exercises on Condensation and Rearrangement of Sentences (Chap. xxii.) and on Reproduction (Chap. xxiii.) will be well equipped for an exercise of this nature.

Generally about a page of printed matter is given, of which a condensed account, giving the main ideas in a brief and intelligible form, is required. As a *general rule*, the précis of such a passage should be about one-fifth of the length of the original; but it is not possible nor, indeed, advisable to keep exactly to this proportion, for while some material is prolix and requires to be ruthlessly cut down, other material may be already very terse and compact.

The remarks on proportion, uniformity, brevity, clearness, and elegance of an index (§ 355) are equally applicable to a précis; and since the précis is of the form of an essay, the rules on Composition (Chap. xxiv.) need to be strictly observed.

Method Recommended. The passage given should be read through so that the general meaning may be grasped; a second careful reading should then be made, during which sentences or phrases which seem to give the pith or essence of the whole may

be marked in pencil. Then brief notes of the main points should be made—a word or two about each will suffice—and these should, if necessary, be arranged in logical order and cut down to the minimum, all subsidiary points being eliminated. These notes will form a kind of outline or skeleton for the précis. From them a connected and intelligent account should then be written; the briefest modes of expression should be employed, and all flourishes or ornamental phrases avoided.

361. EXAMPLE—

ORIGINAL.

The effects of the incapacity shown by the popular leaders in all the great members of the Commonwealth are to be covered with the "all-atoning name" of liberty. In some people I see great liberty indeed; in many, if not in most, an oppressive, degrading servitude. But what is liberty without wisdom, and without virtue? It is the greatest of all possible evils; for it is folly, vice, and madness, without tuition or restraint. Those who know what virtuous liberty is, cannot bear to see it disgraced by incapable heads, on account of their having high-sounding words in their mouths. Grand, swelling sentiments of liberty, I am sure I do not despise. They warm the heart; they enlarge and liberalise our minds; they animate our courage in a time of conflict. Old as I am, I read the fine raptures of Lucan and Corneille with pleasure. Neither do I wholly condemn the little arts and devices of popularity. They facilitate the carrying of many points of moment; they keep the people together; they refresh the mind in its exertions; and they diffuse occasional gaiety over the severe brow of moral freedom. Every politician ought to sacrifice to the graces; and to join compliance with reason. But in such an undertaking as that in France, all these subsidiary sentiments and artifices are of little avail. To make a government requires no great prudence. Settle the seat of power; teach obedience, and the work is done. To give freedom is still more easy. It is not necessary to guide; it only requires to let go the rein. But to form a *free government*; that is, to temper together these opposite elements of liberty and restraint in one consistent work, requires much thought; deep reflection; a sagacious, powerful, and combining mind. This I do not find in those who take the lead in the National Assembly. Perhaps they are not so miserably deficient as they appear. I rather believe it. It would put them below the common level of human understanding. But when the leaders choose to make themselves bidders at an auction of popularity, their talents, in the construction of the state will be of no service. They will become flatterers instead of legislators; the instruments not the guides of the people. If any of them should happen to propose a scheme of liberty, soberly limited, and defined with proper qualifications, he will be immediately outbid by his competitors, who will produce something more splendidly popular. Suspicions will be raised of his fidelity to the cause. Moderation will be stigmatised as the virtue of cowards, and compromise as the prudence of traitors; until, in hopes of preserving the credit which may enable him to temper

and moderate on some occasions, the popular leader is obliged to become active in propagating doctrines, and establishing powers, that will afterwards defeat any sober purpose at which he ultimately might have aimed. (BURKE—*Reflections on the French Revolution.*)

PRÉCIS

The errors of the popular leaders in France are said to be excused by "liberty." Liberty is admirable if tempered with wisdom and virtue; but without any restraint or guidance it becomes mere madness.

It is easy to create a government: it is still easier to give a nation freedom; but to form a free government—a combination of liberty and restraint—requires reflection, wisdom, and prudence. The French leaders do not appear to possess these qualities; they are bartering their talents for popularity, and will soon become the slaves rather than the guides of the people. The result will be that any moderate man will have to make promises which he will afterwards regret.

362. SUMMARY—The student is frequently asked to write a summary of a passage, arranging his condensation in paragraphs, each with an appropriate heading. The settlement of what the paragraphs shall be presents some difficulty. They should be short; each should, if possible, introduce some new portion or aspect of the subject (see §§ 286-294). Sometimes the paragraphing is given in the question.

Having decided (when requisite) what the divisions are to be, the next step is to find names for them, or, in other words, to obtain a suitable heading for each paragraph. These should be appropriate and brief: as a rule they should not exceed one line in length. As the value of the summary will depend largely on this arrangement into paragraphs and on the clearness of the headings, great care should be bestowed on this part of the exercise.

There only remains then to write a précis under each heading according to the methods of § 360.

363. EXAMPLE—

ORIGINAL.

Among all the states of Europe in the sixteenth century, England stood pre-eminent in greatness and importance. While the political influence of other nations had at the close of this period more or less

declined, the vigorous and successful policy of Elizabeth had infused new life and energy into the English people. The continual wars with France, and the long civil dissensions of the Roses, had broken the feudal powers of the Barons, and established the authority of the sovereign and thereby given a new shape to the political relation of government and people. The accession of Henry VIII. to the cause of the Reformation occasioned a mighty movement in religious and ecclesiastical life. The participation in this movement at first degenerated, no doubt, but too often into partisanship and vindictive persecution; nevertheless, the sound and vigorous seed, once sown, however its growth might be for a time retarded, could never be destroyed, and it eventually produced the fairest flowers and fruits. Thus the persecutions of Mary did but stimulate the Reformers to greater exertions, and strengthened, rather than weakened, their cause; while, under the fostering reign of Elizabeth, it again raised its head, and put down all opposition. The English Episcopal Church furnished from the first a happy mean between the extremes of Romanism and Puritanism. While the former wished to abide by whatever was old, and the Puritans longed for novelty in all things, and with a blind fanaticism desiring on the one hand to separate the Church and state, and on the other to destroy all liberty in customs, science, and art—the Episcopal Church adopted all necessary changes, but at the same time retained the ancient wherever it was practicable. The mingled rigour and mildness of Elizabeth and Burleigh—employed almost invariably with the greatest judgment and propriety—held the extreme parties in control without impeding the new course of things. The successful wars of this reign in France and the Netherlands, in defence of the reformed faith, the conquests in the West Indies, new discoveries in remote quarters of the globe, the firmer establishment of the English dominion in Ireland, the acquisition of a lasting political influence in Scotland, and especially the great victory over Spain, were events which contributed to stimulate the energies of the people, to direct its views to greater enterprises, and to awaken and confirm a consciousness of its political importance. (ULRICI—*Shakspeare.*)

(1) **Title.** First of all, the main subject of the passage must be discovered. Briefly put, this appears to be: England's greatness in the sixteenth century.

(2) **Subdivisions.** A careful study of the passage will show us that it may be divided into three paragraphs:—

(*a*) To "government and people." This deals with England's political life and the causes which led to the new relation between sovereign and people.

(*b*) From "The accession of Henry VIII." to "was practicable." This describes the Reformation and its results.

(*c*) From "The mingled rigour" to the end. This describes England's triumphs abroad, which raised her to a high position among the nations.

NOTE.—The first sentence of paragraph (*c*) might be included with (*b*); it really forms a connecting link between the two.

We now proceed to the complete Summary of the passage.

SUMMARY

England's greatness in the Sixteenth Century.

(*a*) **Change in England's political life**:—

The French wars and the wars of the Roses had broken the power of the nobility, and although strengthening the sovereign, had made the bond between her and the nation closer.

(*b*) **The Reformation**:—

The support given by Henry VIII. and Elizabeth to the Reformation invigorated religious life, and persecution only strengthened the cause of reform. The Church of England furnished a happy mean between the extremes of Romanism and Puritanism.

(*c*) **Successes abroad**:—

Discoveries and conquests in the new world, the subjugation of Ireland and influence over Scotland, the successful Protestant wars in France and the Netherlands, and most especially the Armada, raised English prestige and stirred the patriotism of the people.

364. PRÉCIS FROM NOTES—A type of exercise sometimes set is the formation of a so-called précis from a set of notes given. This exercise is, strictly speaking, not on précis writing or *condensation* at all; it is rather on *expansion*. Such notes as were made by the student in the course of his condensation (§ 360) are in this case furnished as material, and a continuous narrative has to be formed. The student who has practised expansion from outlines (Chapter xxiii.) should find no difficulty in an exercise of this nature. Only, he should always bear in mind that he is writing a *précis*, and should therefore be as concise as possible.

EXERCISES ON CHAPTER XXVIII.

1. Make an alphabetical index of this chapter.
2. Make an official index of all the letters written by you in accordance with the examples at the end of the last chapter.
3. Distinguish between Index, Précis and Summary and mention the chief qualities common to all three.
4. Write a concise summary of Chapter i. arranging the matter in about six sections under suitable headings.
5. Make an index, consisting of principal and subsidiary headings in the order of treatment, of Chapter vi. (Verbs).
6. Write a précis of Chapter xxx. (Figures of Speech).
7. Write a précis of the transaction in letters written for question 3 of Chapter xxvii.
8. Make a précis of the leading article of a daily paper.
9. Write a Summary of the following passage, dividing the matter into three or four paragraphs with suitable headings :—

The Colosseum

Of all the cities of remote celebrity whose names have been perpetuated by history, for literature, for arts and arms, for virtue and for depravity, there is none which abounds in so many beautiful and sublime architectural evidences of former greatness as Rome. On its present comparatively small site, it has remains of almost every useful or ornamental structure. The spectator of reflection, feeling, and taste, inhales an almost breathless surprise, amidst its once useful aqueducts, triumphal arches, pleasure-crowded theatres—its temples, pillars, pavements, health-giving baths, and "gorgeous palaces." Of these none perhaps are so creative of pleasure to the imagination or of moral reflection as the Amphitheatre begun by Vespasian and finished by Titus in the first century, and called by the Romans the Flavian, or Vespasian's Amphitheatre, and by the modern Italians, Colisei, from its vastness. It was erected from the materials of Nero's "golden palace," an object prodigious and splendid, but of disgust to the Roman people, and therefore destroyed by Vespasian. The awe with which we view its immense oval length and height is tempered by the varied beauty of the whole and its particular parts, by the graceful orders rising on each other, with Corinthian pilasters and an attic, by the numerous arcaded statues, windows and steps. We feel the profound silence and solitary aspect of its numerous and untrodden ambulatories, its immense and desert arena, where myriads of unfortunate captives and slaves, and of martyrs to an unshaken faith, have for many successive centuries amused the thousands of spectators who occupied the surrounding seats, and filled with horrid shouts the reverberating walls during the intervals of the groans of the dying gladiator, or the cries of wounded and ferocious animals. This great and sanguinary portal to the next world, this honour and disgrace of Rome, this theatre of cruel and vulgar joy, of anguish, of terror, of wasted courage and despair, this defaced but still legible epitaph of great and guilty Rome, stands in its immensity and decay, and has come out of the conflict of ages and of nations like an aged and venerable veteran, who having himself survived dangers and witnessed innumerable deaths is mutilated and scarred—is

"Shattered with age and furrowed o'er with years."

Had not the selfish aristocracy of Rome, in different times of the Popedom, laid sacrilegious hands on this magnificent structure, its massive strength and solidity would have resisted the slower ravages of time in the dry and genial climate of Italy, so that it would have remained almost a perfect memorial of the public splendour of old Rome. It was in a state of such useful and excellent preservation even so late as the 13th century, about 1200 years after its erection, that it was used for the purpose of public games; but the Barbarini and other base patrician families, dilapidated it to build the Barbarini and Farnesian palaces, at once the ornament of modern Rome, and the monuments of the moral degeneracy of their respective builders. By exciting a mixture of spiritual and temporal dread, Benedict XIV. at last successfully interdicted these vandalisms. He planted the venerated emblem of the Christian faith, the cross, in the centre of the arena, and declared the Colosseum sacred to the numerous Christian martyrs who had perished there as devoted combatants with the wild beasts and the gladiators.

10. Write a very concise summary of the following passage, arranging the matter in sections under suitable headings :—

Scott and Shakspeare are the two poets of English history, standing out by themselves in strong relief, dealing each with a particular series of events starting from the same cause, a disputed succession to the crown, and both equally well adapted for poetic treatment.

Scott's execution of this labour of love is a masterpiece of art, and it is, we think, in these novels that posterity will recognise his greatest work. We do not mean to say that his best novels are to be found among the number, but that, regarded as the presentation of one long drama, complete within itself and capable of being detached from the rest of the series without injury to any part of it, they remain the most brilliant and enduring monument of his genius. Scott made this great story his own, and has stamped upon it the impress of his own mind in characters which will never fade. The house of Stewart, like one of the old royal houses of ancient Greece, seemed to lie under the curse of some avenging deity, with which the virtues of individuals, the gallantry and self-devotion of knights and gentlemen, contended in vain. Scott has worked up these elements into one great poem with skill and tact, with breadth of sympathy and warmth of imagination.

In glancing briefly at the general characteristics of these novels, we should prefer to take them in their historical order, beginning with "The Abbot" and ending with "Redgauntlet." The career of Mary strikes the keynote of the whole; and her embarkation on board the vessel which conveys her out of Scotland seems in a manner to foreshadow and to typify the embarkation of Charles Edward and Redgauntlet on board the vessel which was to carry them to France; the beginning and the end of an "auld sang." In the story of "The Abbot" Scott had perhaps a more difficult task to perform than in any of the Stewart series. What he himself thought about the Queen has long been the common property of all his admirers. He refused to write her Life because he did not like to tell what he thought the truth about it. Yet in the pages of "The Abbot" he is at little trouble to conceal it; though the manner of its revelation is one of the most wonderful monuments of Scott's literary skill which he has bequeathed to us. (M)

11. Summarise the contents of the following under a main, and under subordinate heads :—

The wide popularity which was so rapidly won by the Genevan Bible (1560) had two important results : it undermined the titular authority of the Great Bible (1539), which, beyond all doubt, was inferior to it as a translation ; and it forced Archbishop Parker into the endeavour to supersede it by a Bible whose excellence might deserve to be stamped with the hall-mark of Church and State. To have silently acquiesced in the free circulation of the Genevan Bible, side by side, not only with the Great Bible, but with Coverdale's and Matthew's Bibles, would have been to condone a medley of authorities that fell but little short of spiritual chaos. It must be borne in mind that our great Tudor Queen, whose sagacity was always alert to discern and recognise

> The limits of resistance, and the bounds
> Determining concession,

differed altogether from Henry the Eighth in her attitude, during the first period of her reign, towards the current English version of the Scriptures. Firmly opposed to whatever she considered dangerous to the cause of order, or to the supremacy of the crown, she saw no reason to interfere between one Bible and another. She would have no version " either abled or disabled." She would be the leader of no particular section of her subjects, but the Queen of England. Left to itself, it was inevitable that the Genevan should, on its own merits, dethrone the Great Bible ; yet it was plainly impossible for Convocation to erect the Puritan book into a standard version, or to obtain the Queen's authorisation of an annotated Bible so undisguisedly associated with the names of Calvin, whom she detested, and of Knox, whom she detested still more.

His own love of uniformity, if nothing else, would sooner or later have caused Parker to address himself to a task which, if there was to be any finality in the interpretation of, and the appeal to, Scripture, must inevitably be undertaken. Accordingly, about the year 1563-4, he set himself to organise a select revision committee, and inasmuch as the majority of them were taken from the Episcopal Bench, the version for which they were responsible became known to history as the Bishops' Bible (1568). (M)

12. (i) Make an Abstract of the following passage, indicating in a form suitable for a title or heading, (*a*) its general subject, (*b*) the particular subject of each paragraph.

(ii) Upon the lines of this Abstract write a précis, or account in brief, giving the substance of the passage without anything superfluous.

Grotius [1583-1645] gives in his account *De Jure Belli* a very definite statement as to the prevailing* sentiment. At the devastation of a province or the capture of a city, he thinks it right that children, women, old men, clergy, farmers, merchants and other non-combatants should be spared. He allows that tradition and sentiment are against him, but he claims to be speaking of the newer spirit. Speaking as a lawyer, bound by tradition, he has to admit the right of the victor to slay all prisoners taken in arms, but he thinks that if heathen they might be more wisely enslaved, and if Christian they ought to be only

* *Vis.*, respecting the treatment of a conquered people.

held to ransom. It was not till another century had gone by that the feeling of Europe was absolutely clear and definite about the matter, and that Montesquieu [1689-1755] was able to say without reserve that "slaughter of prisoners made after the heat of action is now condemned by every civilised nation."

If one wishes to see clearly how far the new sentiments had travelled, let him compare the civil war of Cavalier and Roundhead with the war of Stephen and Matilda five centuries before, or even with the Wars of the Roses half-way between. He will find an almost complete absence of the earlier ferocity. Men make war with grave regret; it is not the aim and object of life, but a sad necessity reluctantly complied with. Non-combatants are as little as possible molested, and property is rarely destroyed in wantonness or in malice.

On the Continent the progress was somewhat slower; still, it went forward; and Niebuhr says that the devastation of the Palatinate by the troops of Louis the Fourteenth was the last instance of the old practice whereby the houses, crops, and every kind of property throughout a fertile province were burnt, and the inhabitants turned out as homeless wanderers.

But, of course, the greatest contrast between the seventeenth century and the seventh is found in the growth of a huge civil population. Every man of the seventh century was trained to arms. He had to be so trained. It was his only chance of prospering, and thus it became his only pride. In the seventeenth century not one man in a dozen had been in any way trained to arms or taken part in warfare. Great bodies of men had learnt to live in absolute peacefulness among themselves; and this alone was a clear mark of a huge alteration in warlike sentiments effected in the intervening thousand years.

Now make the final transition to the England of our own time. For two and a half centuries her soil has been practically free from war; for a century and a half it has been absolutely free from it. Scotland and Ireland have been very nearly as long undisturbed by conflicts. It now appears that forty millions of people can live at absolute peace among themselves in a land where, ten centuries ago, our ancestors of the Heptarchy spent their whole lives in fighting each other, till, as Milton says in his history of those unlovely times, the tangle of feuds and wars, murders and devastations, became too sickening to be recorded. If we contrast the present habit of going unarmed and never dreaming of the need of arms, with the dire necessity of those days, when his weapons were a man's constant companions, we can see how far the race has travelled on the road to peace. So, if we wish to see how far it has travelled on the way to humanity, think with what gusto our ancestors slew the wounded on the field of battle, and then consider how the army-surgeon—an invention of the last two centuries—cares for the wounded of the enemy, with almost as much solicitude as for his own. (M)

13. Indicate, after the style of a table of contents, the *chief* points touched upon in each paragraph of the following description, and give a brief summary of the whole :—

It is not our intention to attempt anything like a complete examination of the poetry of Milton. The public has long been agreed as to the merit of the most remarkable passages, the incomparable harmony of the numbers, and the excellence of that style, which no rival has been

able to equal, and no parodist to degrade, which displays in their highest perfection the idiomatic powers of the English tongue, and to which every ancient and every modern language has contributed something of grace, of energy, or of music. In the vast field of criticism on which we are entering, innumerable reapers have already put their sickles. Yet the harvest is so abundant that the negligent search of a straggling gleaner may be rewarded with a sheaf.

The most striking characteristic of the poetry of Milton is the extreme remoteness of the associations by means of which it acts on the reader. Its effect is produced, not so much by what it expresses, as by what it suggests; not so much by the ideas which it directly conveys, as by other ideas which are connected with them. He electrifies the mind through conductors. The most unimaginative man must understand the Iliad. Homer gives him no choice, and requires from him no exertion, but takes the whole upon himself, and sets the images in so clear a light, that it is impossible to be blind to them. The works of Milton cannot be comprehended or enjoyed, unless the mind of the reader co-operate with that of the writer. He does not paint a finished picture, or play for a mere passive listener. He sketches, and leaves others to fill up the outline. He strikes the keynote, and expects his hearer to make out the melody.

We often hear of the magical influence of poetry. The expression in general means nothing: but, applied to the writings of Milton, it is most appropriate. His poetry acts like an incantation. Its merit lies less in its obvious meaning than in its occult power. There would seem, at first sight, to be no more in his words than in other words. But they are words of enchantment. No sooner are they pronounced, than the past is present, and the distant near. New forms of beauty start at once into existence, and all the burial-places of the memory give up their dead. Change the structure of the sentence; substitute one synonyme for another, and the whole effect is destroyed. The spell loses its power; and he who should then hope to conjure with it would find himself as much mistaken as Cassim in the Arabian tale, when he stood crying, "Open Wheat," "Open Barley," to the door which obeyed no sound but "Open Sesame." (MACAULAY.)

14. (i) State (*a*) the main purport of the following passage under one title or heading; and (*b*) the purport of each paragraph in the same way.

(ii) Write a précis of the passage, giving the substance of it, without anything superfluous.

The impulse given to the study of Greek by exiles during the half century preceding the conquest of Constantinople, and by the enthusiasm of a series of scholars from Petrarch and Boccaccio down to 1453, was greatly stimulated by the increase of fugitives consequent on the capture of the city.

The arrival of numbers of scholars in Italy shortly before and shortly after 1453 is contemporaneous with the full spring-time of the great revival of learning. A series of remarkable efforts had been made to restore ancient Roman and Greek glory as seen in literature and architecture. Learning was regarded as a new and improved example. The learning of the ancients was compared with the ignorance of the Churchmen. The new movement marked a great reaction and went

to unjustifiable extremes. Some of the advocates for classical influence went to the extent of discarding Christian in favour of Pagan morality. . . . Paganism, because it was contemporaneous with the classical period, invaded the Church itself. All the architecture, art, and literature of Christianity was bad except in so far as it approximated to Pagan models. . . . The careful study of the Latin classics, the marvellous development of painting, architecture, and sculpture, but, above all, the keen interest felt in the newly developed study of Greek, were all to produce wonderful fruit within a generation after 1453, and to culminate in Italy in an age of singular intellectual brilliancy.

The study of Greek, at first almost confined to Florence, gradually spreads over the whole of the peninsula, and finally passed north of the Alps into Germany, where it was taken up with great earnestness. . . . In 1485 a Greek professor was appointed in Paris, and one in Rome. In the reign of Henry the Seventh, Oxford consented to receive Grocyn and Linacre as teachers of Greek.

The movement known as "The Revival of Learning" was accomplished before the end of the fifteenth century, and all investigators are agreed that it had been very largely contributed to by Greek exiles during the half century preceding and following the Moslem conquest.

Its paganisation of Christianity proved temporary. But the critical examination of the text of the Greek New Testament had more durable results. It called attention to the contents of a book which had hitherto been taken as outside controversy. When the study of Greek passed north of the Alps, the examination of the sacred writings was no longer in the hands of *dilettanti* who looked upon the text with the contempt of scholars disposed to accept Paganism as the complement of a higher form of civilisation, and who had no patience with what they regarded as trivialities, but in those of religious and earnest German students, with results, in Erasmus, Luther, Melanchthon, Calvin, and others the end of which is not yet visible.

While it is beyond doubt that the dispersion of students from Constantinople aided the intellectual movement in Western Europe, there is no ground for the belief that, if the city had not been captured, Greek influence would not have made itself felt in the Renaissance. The dispersion hastened the development of a movement which had already begun, awakened a spirit of inquiry, and conducted scholars into new fields of thought earlier than they would have arrived if not thus aided. In this sense, and to this extent, it may be claimed as a beneficial result of the capture of Constantinople.

[PEARS—*Destruction of the Greek Empire.*] (M)

15. Write a brief heading for each paragraph of the following, and then write a précis of the whole :—

The cloud has burst, and for the moment, I think, has been dispelled in Warsaw. But the atmosphere is still lowering. Evidences of the storm are seen on every side in the broken shop windows and smashed street appointments, and the military pickets stationed at every corner.

As was naturally to be expected, the temper of the malcontents took a different form from that of the St Petersburg strikers. Ever since the outbreak of the war there has been depression in the trade of these manufacturing districts, and much wider distress owing to the drafting of the Polish battalions eastward.

When once St Petersburg had given the cue, the Polish Socialist Society set their prepared machinery in order. Their industrial works on strike gave the masses, and the Socialists supplied leaders. For days before the demonstration reached its climax bodies of the worst type of malcontents concentrated on Warsaw.

From the lethargy of the police, it almost looks as if the authorities encouraged the gatherings, for the purpose of putting into force their own drastic measures of suppression. Yet, in spite of the fact that the strikers were leavened with armed Socialists bent on disorder, even to the point of attacking isolated Cossack patrols, the results have not been as sanguinary as they were with the peaceful masses of St Petersburg.

On Saturday, Sunday, and Monday all unlawful assemblies were put down ruthlessly. After dark two persons sufficed to make an assembly unlawful. Three bugle calls were sounded to give the strikers warning: then rifle and sabre did their work, with the result that 200 persons were killed and about 600 wounded. This for the time has quieted the disorder. To-day is a religious festival, and to-morrow the workmen will return. (*The Times.*)

16. Form a suitable title for the following passage and a heading for each paragraph, and write a précis of the whole :—

In a statute of Richard II. we first find mention of the impotent poor, who are directed to remain and abide in certain places; but no provision is made for their maintenance. Indeed, during the Roman Catholic times, begging was allowed on the part of the impotent poor. Thus even as late as 1530 a statute which inflicts severe punishment on sturdy vagabonds and valiant beggars, allows the aged and impotent poor to beg and live off alms, provided they confined themselves to certain districts.

The first act for the relief of the impotent poor was passed in 1536, by which collections were ordered to be made in the parishes for their support. But by the same statute incorrigible vagrancy is, on a third conviction, made felony, with the penalty of death. The dissolution of the religious houses in the reign had the effect both of increasing the number of vagabonds and beggars and of diminishing their means of support.

At length, in 1601, compulsory assessment for the relief of the poor was fully established; and the statute then passed was till recent times the text-book of English poor-law. The overseers of each parish were directed to raise by taxation the necessary sums "for providing a sufficient stock of flax, hemp, wool and other ware or stuff, to set the poor on work, and also competent sums for relief of lame, blind, old and impotent persons, and for putting out children as apprentices."

Workhouses were first established in 1722. They were not initially intended so much as a refuge for the poor, or as a test by which real destitution might be discerned, but, as their name implies, with a view to derive profit from the labours of the poor. The workhouses were in fact a kind of manufactories carried on at the risk of the poor-rate; and though they at first diminished the cost of relief, they ultimately increased it, by pauperising the independent labourer.

By the Poor Law Amendment Act of 1834 all bodies charged with the relief of the poor were placed under the control of a central board

of three commissioners, who were to make rules and regulations binding upon the local boards. One important power given to them was that of uniting several parishes for the purpose of a more economical administration. The Poor Law Commissioners have now been superseded by the Local Government Board, with a president who is a member of the government.

(From HUME—*History of England.*)

17. Write a précis of the following :—

In its origin the war was inevitable, and unconfused by secondary issues. Briefly stated, the causes which led to the struggle were as follows : Japan, baulked by the action of the European Powers of the fruits of her victory in the war with China, found herself as a result of it—except so far as the acquisition of Formosa was of some potential benefit to her—in a position of dangerous isolation. Worse than this, she found, as a consequence of her own victories, that Korea and Manchuria, both of which were regarded by Japan as lying within her legitimate sphere of interest, if not of influence, were, if anything, less within her control than before the war. Both province and kingdom were now persistently encroached upon by the Government of the Tsar. This immediate effect of the weakening of China was by no means what Japan had expected or desired, and Japan saw herself yearly more and more threatened by the spread of the vast Empire which had already swallowed one of the territories of the island Empire—Saghalien. The acquisition of Port Arthur by Russia was the last straw which broke down the patience and long-suffering of the Mikado. It soon became obvious that this tardy attainment of a warm-water port was the inauguration of a policy of extension on the part of Russia which aimed at nothing less than the ultimate absorption of Manchuria, Korea, and Mongolia. What gave the Mikado's Government cause for even more serious disquiet was that in the opinion of those in the Far East best qualified to judge, this expansion would not have checked its growth before Japan itself had fallen within the ever-growing frontiers of the Muscovite. The next step taken by the Russians was the construction of the Chinese Eastern Railway, This railway, which is nominally the property of a private company—the Russo-Chinese Bank—connects at Manchuria Junction on the frontier with the Siberian Railway, and divides at Harbin into two branches, one leading to Vladivostok, the other to Port Arthur and the neighbouring civil port and town of Dalny. It is not necessary to dilate here upon the terms of the construction of this line. It is sufficient to remember that for a minimum space of eighty years the railway was to be entirely controlled, protected, and worked by Russians, and that the only opportunity given to China of ever regaining possession of it at any cost was of an illusory description. The Russians were in possession of the only means of communication in Manchuria, and the officials of the Russo-Chinese Bank made no secret to the present writer of the ultimate intention of Russia to keep both line and province in her power.

It was clear that any such permanent occupation of Manchuria and extension of Russian interests in Korea would have been fatal to any real independence, and probably to the existence of the Island Empire. It was, therefore, without surprise that European capitals received the news that strong and reiterated protests in St Petersburg were being made by the Japanese. (*Daily Telegraph.*)

Chapter XXIX

ADVANCED PRÉCIS

365. OFFICIAL PRÉCIS—A number of letters or documents are presented to us, and from these we are required to construct a short narrative account of the events with which they deal. This kind of précis is of a far more difficult nature than those considered in the previous chapter. To begin with, there is often as much as twenty pages of printed matter to read through and master; consequently a great amount of concentration of mind is necessary in order that the essential features of all this matter may be grasped and retained as we go on. Further, the matter does not always follow on in logical order; it is sometimes difficult at first to see the connection between one document and the next. And when the matter is once understood, the task of condensing such an amount in the small space of a page or two, and of fixing on what points to emphasise, what merely to mention, and what to eliminate altogether requires much thought and judgment. We cannot do better than quote, as in the case of the Official Index, the excellent advice given in Civil Service Examinations:—

"The object of the précis (which should be drawn up, *not letter by letter*, but in the form of a narrative) is that anyone who had not time to read the original correspondence might, by reading the précis, be put in possession of all the leading features of what passed. The merits of such a précis (which should not exceed two pages in length) are (*a*) to contain all that is important in the correspondence; (*b*) to present this in a consecutive and readable shape, expressed as distinctly as possible, and as briefly as is compatible with distinctness."

366. METHOD RECOMMENDED—Experience in précis

writing shows that the following method, though apparently long and tedious, is the best for the student to adopt, at any rate until he has had some practice :—

(1) The whole correspondence should be read through *rapidly*. If it is of any considerable length, a *brief note* of the purport of each letter should be made as it is read : a line, sometimes a couple of words is sufficient. By this process a good idea of the main pith of the whole correspondence will be obtained.

(2) The original should now be read *slowly and carefully*, additions being made to the notes ; and any letter or portion of a letter which seems to deal with essentials may be marked for future reference. The notes should now present an outline containing, doubtless, much that is superfluous ; they should be revised, anything irrelevant or unimportant being deleted.

(3) From the revised notes and from memory of what has been read—reference being made where necessary—a *rough copy* of the précis should be made. This should be an account in the student's own language of what took place ; it should be of somewhat greater length than the final précis is intended to be : it should err in containing too much rather than too little, otherwise some valuable point may be lost.

(4) The rough copy should now be revised in an impartial and critical spirit. The student should always have the title of the correspondence before his eyes, and use it as a kind of text towards the exemplification of which the whole précis should tend. Sentences should be cut down or combined ; some should be crossed out altogether.

(5) Lastly, the *final précis* should be written. Due regard should be paid to grammar and punctuation.

NOTE.—After some amount of practice, *but only after that*, the student will find that he may omit stages (3) and (4) above. That is, after reading the correspondence and making notes as described in (1) and (2), the experienced student may write his précis forthwith. But the beginner is cautioned not to attempt to do this too soon. In nothing is it easier to deceive oneself than in précis-writing. If an attempt is made by the unskilled to cut the process short, the result will inevitably be that a merely

superficial knowledge of the contents of the correspondence will be obtained, and the vagueness of the précis written will clearly show that the heart of the matter has never been reached at all, or that essential features are lacking. Speed is of importance in précis-writing—but it must come later.

367. BOTH INDEX AND PRÉCIS—If an index and a précis are both required, the labour is considerably shortened. The index should be constructed first, as described in the last chapter, and this will practically serve the purpose of the outline.

Then whatever has been found in the original correspondence to be of importance should be read again, and the rough copy (or, in the case of experienced students, the final précis) may be at once attempted.

368. THE QUALITIES OF A PRÉCIS—To the general rules given in the last chapter, and in particular to those of § 356, the following may be added as especially appropriate to the précis :—

(*a*) **Perspective.** The précis-writer must endeavour to view the events narrated from a distance, in fact, as a historian views his subject. An event which might have appeared to the writer of one of the letters as of supreme importance, will to the précis-writer assume its proper significance, which may be very subsidiary. Unlike the historian, however, the précis-writer must not add any original comments.

(*b*) **Continuity.** As the events of which the correspondence tells may be spread over a considerable period, many minor changes will appear which should be eliminated in the précis. For instance, the Colonial Secretary may, at the time with which the earlier letters are concerned, be Mr Chamberlain ; in later letters the name of Mr Lyttelton or Lord Elgin may appear as holding that office. This difference need not be shown in the précis ; the term "Colonial Secretary" should appear in all cases.

(*c*) **Conciseness.** The length of the précis will, of course, vary according to the length of the original and to the nature of the subject and the terseness or prolixity of its treatment.

Provided always that nothing of importance is omitted, the shorter it is the better. A safe rule is that, for correspondence of six printed pages or more, the précis should not exceed one-tenth of the original, and to contain everything can rarely be *less* than one-twentieth of the same; for shorter originals than this, the length must generally exceed even the higher limit.

The student should always take the view that he has only a certain number of words to dispose of—in a précis of 10 pages say 300 words. If the précis, therefore, is to be really good, these 300 words must be chosen carefully. Much space may be saved, and a corresponding improvement in the précis obtained, if it is clearly remembered that it is only the vital things which are of supreme importance. For example, suppose a letter states that John Smith has written such-and-such to the consul, and that James Brown told him so-and-so, and that other persons named confirmed their statements and added further information, no names need appear at all in the précis. All that should be said is that "the consul, on enquiry, found that such-and-such had occurred."

369. EXAMPLE of a set of official correspondence, and of the formation of an **Index** and **Précis** of the same.

CORRESPONDENCE RELATING TO A PROPOSED COLONIAL CONFERENCE.

No. 1.

NEWFOUNDLAND.

Governor Sir Wm. MacGregor to Mr Lyttelton.

Government House,
SIR, St John's, November 18, 1905.

With reference to your despatch of 16th October, I have the honour to inform you that my Ministers agree in principle to the institution of the contemplated Joint Commission.

I have, &c.,
WM. MACGREGOR.

No. 2.

CANADA.

Governor-General Earl Grey to Mr Lyttelton.

(December 5, 1905. Telegram.)

Referring to your telegram of 29th November, Responsible Ministers have no objection to Colonial Conference being held in 1907 instead of 1906.

No. 3.

NATAL.

Governor Sir H. E. McCallum to the Earl of Elgin.

(December 22, 1905. Telegram.)

Referring to your telegram 29th November, Ministers are agreeable to postponement of next Colonial Conference until 1907.

No. 4.

CAPE COLONY.

Governor Sir W. F. Hely-Hutchinson to Mr Lyttelton.

(Received December 23, 1905.)

Government House,
Cape Town, December 6, 1905.

SIR,

I have the honour to transmit to you the document specified in the annexed schedule.

I have, &c.,
WALTER HELY-HUTCHINSON.

Enclosure in No. 4.

Ministers to Governor.

Prime Minister's Office,
Cape Town, December 6, 1905.

(Minute.)

In acknowledging the receipt of His Excellency the Governor's minute of the 30th ultimo, transmitting a copy of a telegram from the Right Honourable the Secretary of State for the Colonies, dated the 29th idem, relative to the date of meeting of the next Colonial Conference, Ministers have the honour to state in reply that they are desirous that the Conference should meet in the year 1906, due consideration being given, however, to the wishes and necessities of the various Colonial Governments in regard to the actual date of assembly.

T. W. SMARTT.

No. 5.

AUSTRALIA.

Governor-General Lord Northcote to the Earl of Elgin.

(December 23, 1905. Telegram.)

Referring to your telegram of 29th November, Colonial Conference, Government have no objection to postponement, 1907.

No. 6.

NEWFOUNDLAND.

Governor Sir Wm. MacGregor to Mr Lyttelton.

(Received December 28, 1905.)

Government House,
St John's, December 8, 1905.

SIR,

With reference to your telegram of the 29th November, I have the honour to inform you that my Ministers are of opinion that it would be advisable to postpone the meeting of the Colonial Conference till 1907.

I have, &c.,
WM. MACGREGOR.

No. 7.

NEW ZEALAND.

Governor Lord Plunket to the Earl of Elgin.

(January 26, 1906. Telegram.)

Following telegram received from Premier :—

Begins :—Government of New Zealand see no objection to postponement of Imperial Conference of Prime Ministers until 1907, but would prefer that it should be held at an early date in that year.

No. 8.

The Earl of Elgin to the Governors of Self-governing Colonies.

(February 19, 1906. Telegram.)

Referring to my predecessor's telegram of 29th November, and to your reply, His Majesty's Government propose that Colonial Conference should meet early in March 1907, as it seems impossible to arrange a meeting conveniently this year. I shall be glad to learn that this date will suit your Prime Minister. Despatch follows by mail.

No. 9.

The Earl of Elgin to the Governors of Self-Governing Colonies.

My Lord,

Sir, Downing Street, February 22, 1906.

My predecessor, in his telegram of the 29th of November last, suggested that it might be advisable to postpone the Colonial Conference until the year 1907, since it was not possible for the Prime Ministers of the Australian Commonwealth and of New Zealand to attend a Conference in 1906 if it was held later than in the spring, and it did not then appear to be practicable to make preparation for a Conference by that time.

2. I have now the honour to enclose, for the information of your Ministers, copies of the replies received from the several Colonies, from which it will be seen that while the Cape Ministers desired that the Conference should meet this year, the other Governments agreed to postponement until next year, and the Government of New Zealand expressed a hope that the meeting might take place early in the year.

3. I accordingly informed you, in my telegram of the 19th instant, that His Majesty's Government proposed that the Conference should meet early in March 1907, and added that I should be glad to learn if that date would be convenient to your Prime Minister.

4. My predecessor communicated to your Government, in his despatch of 7th December last, the Parliamentary Paper [Cd. 2785] containing the correspondence with various Colonial Governments arising out of his despatch of 20th April, which dealt with certain proposals respecting the organisation of future Colonial Conferences. I do not feel myself called upon to adopt the recommendation of those proposals ; but in view of the expressions of opinion received from the Colonies I think that it will be desirable that the scheme should be freely discussed when the Conference meets.

5. It will much facilitate the proceedings of the Conference by enabling full preparation to be made beforehand, if your Government will communicate to me, so as to reach me not later than the 1st of September next, a statement as to any subjects which they desire to be discussed, and as to any resolutions which they wish to submit to the Conference.

6. I will address you in due course as regards the subjects which His Majesty's Government may wish to bring before the Conference.

7. His Majesty's Government feel every confidence that the next Conference, like those which have preceded it, will help to increase the good understanding and cordial feeling which exist between the Governments of the various self-governing communities of the Empire.

I have, &c.,
ELGIN.

No. 10.

NEW ZEALAND.

Governor Lord Plunket to the Earl of Elgin.

(April 27, 1906. Telegram.)

Colonial Conference. My Responsible Advisers, whilst aware that Governments of self-governing Colonies will be invited to submit proposals for consideration at Conference, would be glad to know whether proposals concerning fiscal matters and preferential trade throughout Empire will be admitted.

No. 11.

NEW ZEALAND.

The Earl of Elgin to Governor Lord Plunket.

(May 12, 1906. Telegram.)

Referring to your telegram of 27th April, any proposals regarding fiscal matters which your Prime Minister may wish to bring forward will be submitted to Conference, in accordance with my despatch of 22nd February.

No. 12.

The Earl of Elgin to the Governors of Self-Governing Colonies.

(May 12, 1906. Telegram.)

Referring to my despatch 22nd February, I have now ascertained by communication with all the Colonies concerned that the date for Colonial Conference most acceptable to all Premiers, having regard to the varying conditions involved in the meeting of their Legislatures, will be April 15th next, in place of the previous suggestion of a date early in March. I have, therefore, much pleasure, on behalf of His Majesty's Government, in inviting your Prime Minister to attend the Conference on 15th April.

INDEX.

Most of the letters and telegrams of the Correspondence are brief; the Index will therefore record them almost as they stand. Letter 9 is a fairly long one, but is mainly recapitulatory.

Thus §§ 1, 2 summarise the subject-matter of Letters 1-7; § 3 confirms No. 8; § 6 promises further information; § 7 expresses wish for success of the Conference. § 5 is the most important; it asks for subjects which Colonial Governments desire to discuss. This accordingly forms the gist of the Index to No. 9.

For methods of indexing and qualities of a good index, see §§ 354-356.

No.	Place and Date	Names of Correspondents	Subject-Matter
1	Newfoundland 18 Nov. 1905	Gov. Sir W. MacGregor to Mr Lyttelton	Reporting that his Ministers agree in principle to the institution of the contemplated Joint Commission.
2	Canada 5 Dec. 1905	Gov.-Gen. Earl Grey to Mr Lyttelton	Reporting that Ministers have no objection to the Conference being held in 1907 instead of 1906.
3	Natal 22 Dec. 1905	Governor Sir H. E. M'Callum to the Earl of Elgin	Reporting that Ministers agree to the postponement of the next Conference until 1907.
4	Cape Colony (rec.) 23 Dec. 1905	Gov. Sir W. F. Hely-Hutchinson to Mr Lyttelton	Enclosing copy of a minute from Ministers of the Colony.
Encl. in 4	6 Dec. 1906	Ministers to Governor	Stating that they are desirous that the Conference should meet in 1906, due consideration being given to the wishes and necessities of the various Governments in regard to the actual date of assembly.
5	Australia 23 Dec. 1905	Gov.-Gen. Lord Northcote to the Earl of Elgin	Reporting that his Government have no objection to postponement until 1907.

No.	Place and Date	Names of Correspondents	Subject-Matter
6	Newfoundland (rec.) 28 Dec. 1905	Gov. Sir Wm. MacGregor to Mr Lyttelton	Reporting opinion of Ministers that it would be advisable to postpone the meeting of the Conference till 1907.
7	New Zealand 26 Jan. 1906	Gov. Lord Plunket to the Earl of Elgin	Reporting that Ministers see no objection to postponement of the Conference until 1907, but would prefer that it should be held at an early date in that year.
8	19 Feb. 1906	Earl of Elgin to Governors of Self-gov. Colonies	Proposing that Conference should meet early in March, 1907.
9	22 Feb. 1906	Earl of Elgin to Governors of Self-gov. Colonies	Confirming No. 8: requesting to be furnished with a statement of any subjects which the Colonial Governments desire should be discussed.
10	New Zealand 27 April 1906	Gov. Lord Plunket to the Earl of Elgin	Inquiring whether proposals concerning fiscal matters and preferential trade throughout the Empire will be admitted.
11	12 May 1906	the Earl of Elgin to Gov. Lord Plunket	Stating that any proposals on fiscal matters which his Prime Minister may wish to bring forward will be submitted to the Conference.
12	12 May 1906	the Earl of Elgin to Governors of Self-gov. Colonies	Informing them that 15th April, 1907, has been fixed as the date most acceptable to the Colonial Premiers, and inviting them to attend on that day.

The above Index will be of much assistance for the formation of the Précis. No. 1 is outside the subject of the Précis; all the other letters need to be referred to in the Précis. No. 9 should be carefully studied; it is itself a kind of Précis of the previous letters. For methods of forming the Précis, and qualities of a good Précis, see §§ 365-368.

Précis.

As it was impossible for the Prime Ministers of certain Colonies to attend the Conference late in 1906 (the date originally suggested), the Home Government proposed to postpone it till 1907. To this all the Colonies, except Cape Colony, agreed, New Zealand desiring that the early part of the year should be selected. March 1907 was therefore suggested as an approximate date, and the Colonies were asked to submit subjects for discussion by September 1st, 1906. Motions on the fiscal question were to be admitted. Finally, to suit the convenience of the various colonies, a slightly later date, April 15th, 1907, was definitely fixed, and invitations were despatched to the Prime Ministers to attend the Conference on that date.

EXERCISES ON CHAPTER XXIX.

A. For Précis only.

I. The Eruption of Vesuvius.

(1) Naples, *Wednesday, March* 28, 1906.

After perceptible shocks of earthquake a crevice opened on the side of Mount Vesuvius this afternoon some hundred yards from the upper station of the Funicular Railway.

Lava is pouring out, and wreaths of smoke are rising from it to a considerable height. The eruption from the principal crater also continues. —Reuter.

(2) Naples, *Thursday, March* 29.

The latest phases of the eruption of Vesuvius are much the same as, but more violent than, the symptoms of the last six months. There have been successive streams of lava from the edge of the old crater, and a violent ejection of incandescent stones from the eruptive crater at the summit. The lava flowed across Cook's electric railway four times in the last three weeks of January, and its issue has been accompanied by slight earthquake shocks and subterranean thunder.

On February 1 a small eruptive cone was formed in the lava itself, and on February 6 enormous masses were ejected from the central crater.

and the lava again crossed the electric railway. About this time the combination of snow, ice, fire, steam, and black smoke gave the mountain a terrific appearance.

On March 17 stones from the crater fell on the roof of the upper station of the Funicular Railway, and an imprudent Russian passenger received severe scalp wounds. The railway is now in working order, and tourists can ascend with safety as far as the lava stream, which has crossed the line about half a mile from the observatory. The lava is crossed on mules and donkeys, and the trains run again to the top.

During the recent earthquake at Ustica there was a notable increase in the violence of the explosions from the crater of Vesuvius. Just now the lava is flowing harmlessly towards the north side, but tourists should content themselves with going as far as the end of the Funicular Railway and should not attempt to proceed to the edge of the crater.

The trip by the railway is perfectly safe and is best performed at night, when the spectacle is more impressive.

(3) USTICA, *Thursday, March* 29.

Last night another severe earthquake shock was felt here. The inhabitants of the island are greatly alarmed. Many families are leaving to-day, and others are preparing to do so. A member of the scientific commission sent from Palermo is of opinion that the shocks show no signs of abating.—Reuter.

(4) NAPLES, *Saturday, March* 31.

The activity of Vesuvius is increasing, telegraphs our Naples correspondent, and a stream of lava is flowing towards the observatory.

The cone was covered with snow on Thursday night, and loud explosions occurred, which were heard at Naples.

The first band of convicts rescued from the island of Ustica, where earthquakes still continue, has arrived at Palermo.

(5) NAPLES, *Wednesday, April* 4.

A new crater formed on Mount Vesuvius at three this morning above Pompeii.

Great volumes of steam and black smoke are issuing from the volcano.

NAPLES, *Wednesday, April* 4.

The explosions in the crater continue to be numerous and violent. Should the crater fall in, interesting phenomena are anticipated. The telegraph line to the Vesuvius Observatory is interrupted.—Reuter.

(6) NAPLES, *Sunday, April* 8.

Vesuvius on Saturday burst into full eruption, and the violence of the volcano continues to increase. An earthquake was felt in Naples yesterday, and is said to have been caused by part of the cone falling in. Lava streams have reached the towns and villages to the south of the mountain, which have been abandoned by the inhabitants.

Ashes and stones falling in other directions have caused some loss of life and grave damage to property. The population of the places near the mountain is in flight, and the eruption appears to be the most serious one recorded for many years.

In the district of San Giuseppe several houses and the church have collapsed. Several dead bodies and injured persons have been extricated from the ruins, while five are known to be still buried.

Two men and a child have been buried beneath a country house in the neighbourhood of San Giovanni. The authorities and troops have abandoned Torre Annunziata, Ottajano, Poggio, Marino, and Somma.

(7) NAPLES, *Sunday, April* 8.

A stream of lava twenty-one feet high and 600 feet wide is approaching with formidable rapidity the north-west side of Pompeii. The cemetery, some houses, and several properties have been destroyed.—Reuter.

(8) NAPLES, *Monday, April* 9.

The present eruption is far worse than the famous outbreak in 1872. The lava is now flowing down towards the coast towns in three great streams, one of which has all but reached the cemetery at Torre Annunziata. The soldiers there had to fight to prevent the relations of the dead from exhuming the bodies of their relatives.

During last night all the coast and inland towns were terrified by showers of mud. The foreign visitors are leaving Naples en masse.

At least 130,000 persons have now fled from the Vesuvian towns. Very many of them slept last night on the fishing boats in the harbour.

This evening the lava streams are showing signs of stopping.

(9) NAPLES, *Monday, April* 9 (11.35 A.M.).

The flight of the inhabitants of the town of Torre Annunziata, which is threatened by a great stream of lava from Vesuvius, was continued through the night. The lava is still moving slowly towards the town. Groups of weeping women waited in the darkness along the railway line for trains to take them to Naples.

Volumes of sand are still pouring from the volcano's crater. Electric flashes incessantly pierce the sand clouds, which at sunset take wonderful tints of purple, green, and violet. The eruption is most violent and the matter ejected is thrown to an immense height.

The whole mountain is enveloped in thick smoke from the lava, while sand has fallen so thickly that it has partly blocked the railway lines and impedes traffic. The railway service altogether is in considerable confusion. A train full of refugees was delayed at San Giovanni, five minutes from Naples, for two hours.

(10) NAPLES, *Monday, April* 9 (7.5 P.M.).

The King and Queen of Italy are taking the greatest interest in the progress of the eruption, and are doing all they can to relieve the distress. Their majesties arrived here a little before seven this morning, and travelled on to Torre Annunziata, which they reached at half past eight. Their majesties visited all the ruined houses, and inquired the value of the crops destroyed by the lava. One result of the King's visit has been a great increase in the military activity in transporting refugees. (*Daily Mail.*)

II. The Turko-Egyptian Frontier.

(1) CONSTANTINOPLE, *April* 19, 1906.

The British Government being convinced of a prompt settlement of the Tabah question, is carrying on the negotiations firmly but not peremptorily.

(2) CAIRO, *Friday, April 20.*

As was recently predicted in your columns, the British Government has decided to reinforce the garrison in Egypt. The present strength of the increase is not yet decided.

This is chiefly due to the symptoms of unrest which have recently manifested themselves in the country, due principally to outside influences and partly, some believe, to the impressions on the Oriental mind of the recent war in the Far East.

The increase may also have its effect on opinion in Constantinople.

(3) CAIRO, *Wednesday, April 25.*

There is every indication that the Turkish Government will maintain its ground against Egypt in the Tabah dispute. A telegram from El Arish states that the Ottoman troops have removed the marble pillars at Refkh, placed there to mark the frontier between Egyptian and Turkish territory. One of those pillars had inscribed upon it the name of the Khedive and the date of his visit to Refkh. This impudent act has more than ever complicated the situation.

With regard to the question of the Persian frontier, the British and Russian Ambassadors have informed their Persian colleague that they have received instructions from their Governments to support measures with a view to the settlement of the difference.

The three Ambassadors had a long conference yesterday at the Persian Embassy. To-day Prince Riza Khan, the Persian Ambassador, renewed his representations to the Porte insisting upon the withdrawal of the Ottoman troops.

The Porte has been greatly impressed by the Anglo-Russian action, and it is believed that the situation is beginning to improve.

(4) *April 27.*

In the House of Commons yesterday Sir Edward Grey stated that the necessity for reinforcing the garrison in Egypt was due to the unrest now existing, which in some measure was owing to the action of the Porte in connection with the frontier.

The time the additional troops would remain in the country would obviously depend on circumstances.

(5) *May 2.*

Sir E. Grey, in answer to a question in the House yesterday, said: "The demands put forward by the Turkish Government have extended far beyond Tabah and its neighbourhood, and have rendered it necessary that there should be a joint delimitation of the whole frontier on that side, and that pending a general settlement the Turkish forces should retire from Tabah. This is what his Majesty's Government have asked from the beginning, but what the Porte has hitherto declined. The Porte is now being urged again to agree to it."

(6) *May 5.*

The British Government yesterday officially issued at the Foreign Office the notification to the following effect:—

The British Government yesterday presented a note to Turkey which was virtually equivalent to an ultimatum.

This ultimatum will expire in ten days' time. It constitutes Great Britain's last word on the Turkish encroachment in the Sinaitic Penin-

sula, and demands the withdrawal of Turkish troops from Egyptian territory.

The French and Russian Ambassadors at Constantinople are supporting Sir Nicholas O'Conor, the British Ambassador, in his representations on the subject of the Turkish military occupation of territory which belongs to Egypt.

(7) MALTA, *Friday, May* 4.

All the battleships and destroyers here have coaled and taken on ammunition and stores. They received orders by wireless telegraphy to-day to proceed east.

Lord Charles Beresford is on the Formidable, and Rear-Admiral Bridgeman is on the Irresistible.

There will be a gathering of all ships at Cape Matapan. The fleet is proceeding from Malta to the Piræus, where they will await developments.

(8) CAIRO, *Friday, May* 4.

The Note presented by Great Britain to Turkey yesterday demands that the frontier between Egypt and Turkey shall be delimited on the basis of the arrangement which was made in 1892, and that pending such delimitation Tabah shall be evacuated.—Reuter.

(9) *May* 8.

The Foreign Office has issued the following official version of Sir Edward Grey's statement in the House of Commons yesterday on the subject of the Turco-Egyptian difficulty:—

The British Ambassador on Thursday presented a note at Constantinople requesting the Porte to agree to the demarcation by Great Britain and Turkey on the basis of the telegram from the Grand Vizier to the Khedive of April 8, 1892, and, pending a settlement, to withdraw his troops from Tabah. We have asked for a favourable reply in ten days' time.

After telling the story of the dispute, fully related in the *Daily Mail*, the Foreign Secretary proceeds to state that Turkey's final reply was to the effect that the Gulf of Akaba and the Sinai Peninsula were outside the territory defined in the Imperial Firman; that the telegram of April 8, 1892, only referred to the western side of the Sinai Peninsula; that the interpretation of the telegram was a matter which only concerned the Imperial Ottoman Government; and that Akaba had been adopted as the headquarters of the district of Akaba. The hope was expressed that no occasion would be afforded for interference.

To that, I need only add that the delay, the extent of the demands which have been put forward by the Porte, and the tone and character of the Turkish communications to the Khedive, have made it impossible to defer a settlement indefinitely, and that is why we now press our original demand for joint delimitation.

I think I may claim on behalf of this Government that they have shown great patience and moderation; but the latest developments of the Turkish demands, if admitted, would place Turkey in a position which would be a real danger, not only to the freedom of the Suez Canal, but also to the liberties of Egypt and to the Khedival dynasty.

His Majesty's Government cannot be indifferent to such issues, and the importance of them makes it necessary that we should press for a

settlement on the lines of the frontier of Egypt, as it has existed undisputed and undisturbed for a period many years previous to the British occupation.

(10) CONSTANTINOPLE, *Monday, May 7.*

I learn that in the event of a refusal on the part of Turkey to withdraw the Turkish troops from Tabah within the time limit of the ultimatum, or in the case of any attempt at temporising by the Sultan, the British Fleet assembled at Athens will immediately seize some Turkish port in the Ægean.

(11) CONSTANTINOPLE, *Thursday, May* 10.

Sir Nicholas O'Conor this afternoon received Tewfik Pasha, the Foreign Minister, who made proposals that were utterly unacceptable. The British Ambassador told the Minister bluntly to remember that the ultimatum was expiring, and not to attempt to waste time with such talk. He urged him to give a definite reply to the British demands.

Another official was sent on the same mission to the Ambassador and met with the same reception. The Sultan has attempted to negotiate directly with the Khedive, but without success.

If the Sultan does not yield on Sunday the British Fleet will at once proceed to take coercive measures, which have already been decided on and communicated under seal to the British Admiral at the Piræus.

(12) CONSTANTINOPLE, *Friday, May* 11 (6 P.M.).

The Grand Vizier is to have an interview with Sir Nicholas O'Conor at eleven o'clock to-night.

Mr Ryan, British Vice-Consul here, left yesterday for the Piræus.—Reuter.

(13) *May* 12.

Musurus Pasha, the Turkish Ambassador, called on Sir Edward Grey yesterday afternoon.

His Excellency's interview with Sir Edward Grey was fairly prolonged, It is understood that there are some grounds for hoping that a settlement of the dispute is on the point of being reached.

(14) CONSTANTINOPLE, *Saturday, May* 12.

An extraordinary Council of Ministers was summoned last evening. As a result of its deliberations, Tewfik Pasha, Minister for Foreign Affairs, was sent late at night to the British Ambassador with a reply to the British ultimatum. The Sultan thus forestalled the expiry of the ultimatum by forty-eight hours.

Tewfik Pasha informed Sir Nicholas O'Conor that the Turkish Government had already ordered the evacuation of Tabah and other localities in the Sinai Peninsula occupied by Turkish troops. Regarding the delimitation of the frontier demanded by Great Britain the Turkish reply suggested that the Turkish and Egyptian officers now on the spot should proceed to re-establish the *status quo ante*.

Sir Nicholas, whose attitude has been unbending throughout, was not satisfied with this suggestion, which is not in accordance with the British demand for a regular Boundary Commission. The Porte to-day gave him further explanations on this point, and unless the Foreign Office rejects these explanations, which amount to virtual submission to the British demand, the incident may be considered closed.

(15) CAIRO, *Sunday, May* 13.
A special edition of *El Mokattam* announces that Turkey has ordered her troops to evacuate all Egyptian territory.

(16) CONSTANTINOPLE, *Sunday, May* 13 (7.40 P.M.).
The Turkish garrison at Tabah has withdrawn by order of the Sultan. —Reuter. (*Daily Mail.*)

III. The Courrières Mine Disaster.

(1) LENS, *Sunday, March* 11, 1906.
A catastrophe appalling in its magnitude has plunged this melancholy, dreary-looking place into a horrified stupor. This is the Black Country of North France. Everything around one is drab in colour, and the inhabitants have a silent, phlegmatic manner.

Three miles from Lens are the mines of Courrières, the third largest in France, and here on Saturday morning twelve hundred miners, men and youths, were in a few moments hurled into eternity as the result of an explosion of fire-damp, owing to a fire which had been smouldering since Monday in one of the seams. Hundreds more, it is feared, are imprisoned in the hell below, from which, alas, there is little hope of rescue.

(2) LENS, *Monday, March* 12.
The scenes this morning at the Courrières Mine, in Northern France, and especially at Pit No. 4, were of a dramatic character. As early as seven o'clock the great crowd of miners and relatives had again begun to gather outside the wooden barriers leading into the yard. They were packed so closely together that it was impossible almost to wedge one's way through them. Many hundreds of people who had arrived from afar by the early morning trains to Lens to inquire after their relatives in the mines had joined the crowd and were clamouring to be admitted to view the corpses.

" Unless we are allowed in we will rush the barriers," shouted several men, and in a minute a score of them had wedged themselves in between the soldiers' horses, and were only thrust back with difficulty.

" Unless these people are allowed in I cannot answer for the consequences," said the officer ; " I cannot keep order peacefully."

At this declaration the officials of the mine allowed the women inside the yard twenty at a time. They walked through files of soldiers into the lamp-house, and out again through another door leading into the open country.

(3) LENS, *Tuesday, March* 13.
The most interesting episode of the last twenty-four hours at the collieries at Courrières has been the work of the special team of German coal-mining firemen, whose arrival on Monday evening took the officials of the mine by surprise. There were nineteen of them, headed by a man named Hugo Kopp, who was the captain of the team.

(4) LENS, *Wednesday, March* 14.
Even the Germans say the work is becoming far too difficult. The men are obliged to wear thick indiarubber gloves in handling the corpses, and before placing them in the cages the bodies are wrapped in linen steeped in carbolic acid.

The statement that men are still alive in the mine telegraphed to

the Paris *Journal* by M. Francis Laur, an ex-mining engineer, is not credited by the mining engineers at Lens. M. Francis Laur says that he is absolutely convinced that some of the men are still entombed alive in the more distant parts of Pit No. 3. "Unfortunately," says M. Laur, "the great fall of mineral has blocked up the passages, and it is impossible to explore them rapidly. If any men are alive, I think some of them may still be able to hold out for another two or three days."

A miners' strike has broken out in the colliery district around Lens, including the survivors employed in the Courrières collieries. Altogether 4000 men have gone out on strike.

(5) LENS, *Sunday, March* 18.

In order to reach the pits, to which access is at present impossible, it will be necessary to cut through the barriers built to prevent the flames from spreading. It is evident that the air will rush in through the breaches thus made, and very possibly set the galleries ablaze again.

In that case the salvage gangs with the Paris firemen and the German salvage corps will approach as near the fire as possible and stretch a wet canvas screen across the gallery, behind which the men will shelter themselves while a fireman wearing a respirator will advance with the hose and pour a stream of water on the flames.

In this way it is hoped that it will be possible to extinguish the fires, and once this is accomplished the work of recovering the bodies will be resumed.

(6) PARIS, *Wednesday, March* 21.

So great is the excitement among the miners at Lens, whose delegates yesterday proclaimed a strike involving 80,000 men, that the general in command has applied for a reinforcement of 1000 men.

The more extreme strikers are furious at the arrest of their leader Broutchoux, and are actively hostile to the "Baslicots," as the Moderates and Socialists are called, after their leader, M. Basly. All last night a band of the Broutchouists patrolled the streets of a number of the mining settlements around Lens, smashing the windows of their comrades suspected of lukewarmness and of those who had refused to join the strike.

(7) PARIS, *Saturday, March* 24.

A telegram to the *Temps* from Lens says: The strike is losing ground in the Pas-de-Calais notwithstanding the efforts of the pickets, who in some places are tying wire across the roads in order to hamper the cavalry.—Reuter.

(8) LENS, *Friday, March* 30.

Like an electric shock the news ran round Lens at seven o'clock this morning that some of the miners had been discovered still alive in No. 2 Pit. Twenty-one men had survived through twenty-one days of nervous strain and starvation close on one thousand feet below the surface in the blackest of darkness.

The news had not time to run far before the cage had come up to the mouth of the pit with the first thirteen of the exhausted little band. It has been found impossible to remove the eight others as yet, but every precaution has been taken to provide for their safety.

At the shaft-head the crowd was kept back, and mattresses and

eiderdowns were laid out and doctors and nurses were on the spot. Twelve of the survivors had to be assisted out of the lift; the thirteenth refused assistance.

Then the doctors and nurses administered a little milk to each shaking, haggard man. All were black, their eyes sunken, their faces wan. One only of the thirteen, a man named Nemy, had the strength to talk, but the doctors imposed silence, fearing the effect on his wasted frame.

(9) LENS, *Sunday, April* 1.

The arrival of M. Barthou, the Minister of Public Works, at Courrières this afternoon with the different members of the Commission of Inquiry caused a great sensation among the miners. The Minister was known to be the bearer of the Cross of the Legion of Honour awarded by the Government to Nemy and Pruvost, the two plucky leaders of the thirteen survivors.

Accompanied by the Prefect of the department the Minister went first to the little hospital to perform this pleasant duty. Standing by the bedside of Nemy, he began his speech of congratulation. The miner at once said that he could not accept the cross unless his mate had one too. The second cross was then taken out, and M. Barthou fastened it to the breast of Pruvost's nightshirt.

(10) LENS, *Tuesday, April* 3.

The explorers returned to the surface at three o'clock this afternoon, and declared that they had found nothing but corpses, and that there is no longer a man alive in the mine.

Twelve of the thirteen rescued men left hospital this evening and returned home. The boy Martin, who is feverish, is alone detained.

(11) LENS, *Wednesday, April* 4.

Another survivor from the catastrophe of twenty-five days ago was brought up from Shaft No. 4 at Sallaumines at two o'clock this morning.

Three miners were working in the 1000-foot level when they saw staggering towards them the very spectre of a man. He cried faintly "Help me," and fell unconscious into their arms.

The man's name is Auguste Berton. He was immediately brought to the surface and taken to the infirmary. (*Daily Mail.*)

B. FOR INDEX AND PRÉCIS.

IV. Correspondence regarding the Leeward Islands.

No. 1.

LEEWARD ISLANDS.

Acting-Governor Melville to Mr Chamberlain.

(*August* 10, 1899. Telegram.)

Regret to report have received information from Montserrat, stating island completely devastated by hurricane, 7th August; every church and chapel completely destroyed; all buildings destroyed or damaged; seventy-four deaths reported up to the present time; whole country people homeless. Suggest that Mansion House Relief Fund should be started at once.

No. 2.

Colonial Office to Treasury.

SIR, *August* 11.

I am directed by Mr Secretary Chamberlain to transmit to you, to be laid before the Lords Commissioners of the Treasury, a copy of a telegram which has been received from the Officer Administering the Government of the Leeward Islands, reporting that the Colony under his government has been visited by a hurricane which has caused much loss of life and property.

As their Lordships are aware, under ordinary circumstances Mr Chamberlain is most desirous of holding to the rule that the expenditure in these islands should be kept as low as possible, in order to lighten the burden on the Imperial Exchequer, but, in the circumstances disclosed by this telegram, he feels that it is necessary to make an exception, if great suffering and possibly even loss of life are to be avoided. He therefore proposes, with their Lordships' concurrence, to authorise the Officer Administering the Government by telegram to expend a sum not exceeding £500 for relief in Montserrat, and, if absolutely necessary, a further sum not exceeding £500 for relief in the other islands visited by the hurricane.

I am to request the favour of a reply at their Lordships' earliest convenience.

Mr Chamberlain is not yet in a position to decide whether or not the Acting-Governor's suggestion, that a Mansion House Fund should be opened, should be conveyed to the Lord Mayor.

I am, etc.,

C. P. LUCAS.

No. 3.

Treasury to Colonial Office.

SIR, *August* 12.

As requested by Mr Secretary Chamberlain in Mr Lucas's letter of the 11th instant, the Lords Commissioners of Her Majesty's Treasury concur in the proposal to authorise the Officer Administering the Government of the Leeward Islands by telegram to expend a sum of £500 for relief in Montserrat, and (if absolutely necessary) a further sum not exceeding £500 for relief in the other islands visited by the recent hurricane.

I am, etc.,

FRANCIS MOWATT.

No. 4.

Mr Chamberlain to Acting-Governor Melville.

(Telegram. *August* 12.)

In answer to your telegram of 10th August, deeply regret to learn distress and loss of life caused by hurricane in Montserrat and other islands. You are authorised to expend sum not exceeding £500 for relief Montserrat, and if absolutely necessary, equal amounts for relief other islands. Fear it might be of little avail to suggest Mansion House Fund unless necessity most urgent, as to which I await further information.

No. 5.

Acting-Governor Melville to Mr Chamberlain.

(Telegram. *August* 14.)

Further intelligence received from Montserrat. £10,000 required to feed destitute population. 1000 want medical assistance.

No 6.

Mr Chamberlain to the Lord Mayor.

My Lord Mayor,

Your Lordship will have already noticed, through telegrams which have been communicated to the newspapers, that some of the West Indian Islands have been visited by a hurricane, and that among the islands which have suffered are British Colonies in the Leeward Islands groups, and especially the island of Montserrat.

A week has passed since the disaster took place, and, though the first telegram received from the Acting-Governor on the 10th instant asked that a Mansion House Relief Fund should be started at once, I deferred communicating with your Lordship in the hope that later news might indicate that it would not be necessary to repeat the appeal which you made on behalf of the West Indian Colonies in September last. There is no submarine cable to the island of Montserrat, and up to date full particulars have not been received, but such details as have been given point to great loss of life, and to want of food and clothing for several thousands, while in the island of St Kitts it is stated that 3000 people are homeless.

Under these circumstances, I do not feel justified in further postponing an appeal to you to invite public subscriptions on behalf of the sufferers in the Leeward Islands, and I would wish to emphasise the fact, that in the islands which have suffered this year, as much as, or even more than, those which suffered last year, were already from other causes impoverished and distressed; that their administration has only been carried on with Imperial aid; and that poor relief has been a growing charge against falling revenues. Montserrat, in particular, has been year after year subject to visitations of various kinds, and I have already on a previous occasion been forced to enlist the aid of the Mansion House Fund on its behalf.

Should your Lordship see fit to open a fund on the present occasion, I venture to hope that, in view of the pitiful succession of calamities which have befallen our West Indian Colonies, the appeal may meet with a speedy and a liberal response.

I remain, etc.,

J. Chamberlain.

(M)

V. Correspondence relating to Decree respecting Chinese Imperial Maritime Customs.

No. 1.

Mr Carnegie to Sir Edward Grey.

(Telegraphic.) Peking, *May* 9, 1906.

I have the honour to report the issues this afternoon of an Imperial Decree by which the President of the Board of Revenue is appointed Administrator-General of Customs. Control over all Chinese and foreigners in the Customs Service is given him at the same time.

No. 2.

Mr Carnegie to Sir Edward Grey.

(Telegraphic.) Peking, *May* 10, 1906.

My telegram of yesterday's date.

This decree comes as a surprise to every one, and grave apprehensions are felt here in regard to what the consequences of it may be. I beg leave to suggest that you instruct me to request the Chinese Government to explain the terms of the Decree. I could point out at the same time that His Majesty's Government cannot consent to any change being made in the present system of administration of the Maritime Customs in view of the undertaking given by the Chinese Government in 1898 to Sir C. MacDonald that Sir Robert Hart should be succeeded as Inspector-General by an Englishman, and in view of the terms of Articles 7* and 6* of the Anglo-German Loan Agreements of 1896 and 1898 respectively.

No. 3.

Sir Edward Grey to Mr Carnegie.

(Telegraphic.) Foreign Office, *May* 11, 1906.

With reference to your telegram of yesterday relative to the appointment of Administrator-General of Chinese Maritime Customs, the Chinese Government should be informed that His Majesty's Government are anxious to receive an explanation of the Decree as soon as possible. If its object was to interfere with the powers now exercised by the Inspector-General, which His Majesty's Government cannot suppose to be the case, it would constitute a distinct breach of the engagement given by the Chinese Government in the Loan Agreements of 1896 and 1898, to the effect that, during the currency of the Loans, the administration of the Maritime Customs should remain as then constituted.

No. 4.

Mr Carnegie to Sir Edward Grey.

(Telegraphic.) Peking, *May* 16, 1906.

Your telegram of the 11th instant.

I received last night reply of Chinese Government to note which I addressed to them in accordance with the terms of your telegram above referred to.

Reply is evasive and unsatisfactory.

No. 5.

Mr Carnegie to Sir Edward Grey.—(*Received May* 16.)

(Telegraphic.) Peking, *May* 16, 1906.

My telegram of to-day's date.

Venture to bring to your notice following points which His Majesty's Government may think worthy of consideration when reply to note of Chinese Government is being drawn up.

Interference in internal affairs of China is, of course, not desired by His Majesty's Government. The constitution of the Imperial Maritime Customs of China exists, however, under abnormal conditions. Customs revenues are pledged as security for various loans and 1900 Indemnity,

* The Chinese Imperial Government undertake in the Loan Agreements that the administration of the Chinese Imperial Maritime Customs shall remain as at present constituted during the currency of this Loan.

and they are administered by foreigners in the employ of the Chinese Government; any interest taken by His Majesty's Government in their administration is therefore legitimate, and His Majesty's Government only desire to receive an assurance that it is not contemplated to effect any change in the existing system of administration of the Customs.

It is not surprising that the precise import of the Decree is not understood, in view of the way in which it was worded.

No. 6.

Sir Edward Grey to Mr Carnegie.

(Telegraphic.) Foreign Office, *May* 17, 1906.

Your telegrams of yesterday.

Reply on lines you suggest is approved. You should impress upon the Chinese Government that we do not wish to interfere in the internal affairs of the country, but that, in view of the engagements contained in the Loan Agreements of 1896 and 1898, on the strength of which they were able to borrow large sums of money, we are entitled to a definite assurance on their part that no change in the Customs administration will be effected by the terms of the Decree.

No. 7.

Mr Carnegie to Sir Edward Grey.—(*Received May* 28.)

(Telegraphic.) Peking, *May* 28, 1906.

Your telegram of the 17th instant.

I have the honour to report that reply of Chinese Government to note which I addressed to them in accordance with instructions contained in your telegram above referred to has now been received. Note expresses gratification of Chinese Government at the assurance that Great Britain does not wish to interfere with China's internal affairs. Chinese Government consider all their Treaty obligations with foreign Powers and their agreements with banks as most important. They maintain that they have always faithfully observed all such obligations. Chinese Government attach the greatest importance to the collection of customs at the various ports, as has been evinced by the appointment of High Commissioners by the Throne to superintend these matters. These officers will, the Chinese Government feel sure, perform their duties in an admirable manner. The carrying out of any reforms which may have to be made will be effected under orders issued by the Administrators-General to the Inspector-General. The hope is expressed for constant expansion of customs revenues, so that a still safer security may be afforded the bondholders in the various loans.

Chinese Government, in their reply, evade giving assurance asked for, and intimate plainly that the new Administrators have their hands free to effect any changes they may consider fit.

I shall ask Foreign Board categorically at interview, which I have asked for this afternoon, whether they will give His Majesty's Government the assurance required or not.

No. 8.

Mr Carnegie to Sir Edward Grey.—(*Received May* 28.)

(Telegraphic.) Peking, *May* 28, 1906.

My telegram of to-day's date.

I had an interview with the Wai-wu Pu to-day. They gave me a definite promise that a note would be sent to me in a few days, in which

the specific engagement contained in the Loan Agreements of 1896 (Article 7) and 1898 (Article 6), that the administration of the Customs shall continue as at present constituted, would be formally recapitulated and reaffirmed by Chinese Government.

I informed the Foreign Board that the requirements of His Majesty's Government would, I thought, be met by such a note, if its terms were satisfactory.

No. 9.

Mr Carnegie to Sir Edward Grey.—(*Received July* 30.)

(Extract.) Peking, *June* 14, 1906.

In accordance with the promise reported in my telegram of the 28th ultimo, Prince Ch'ing sent me a note on the evening of the 1st June, which quoted the engagement in Articles 7 and 6 of the Loan Agreements of 1896 and 1898 respectively, and affirmed that the Decree of the 9th May did not make any change in the method of administration of the Chinese Imperial Maritime Customs therein stipulated.

I have the honour to enclose a translation of Prince Ch'ing's note.

Inclosure in No. 9.

Prince Ch'ing to Mr Carnegie.

(Translation.)

Sir, Peking, *June* 1, 1906.

I had the honour to inform you in a note of the 27th May that the special appointment by China of High Commissioners for the exclusive control (or management) of the Maritime Customs made no change in the mode of administration laid down in the Loan Agreements. At an interview at the Wai-wu Pu on the 28th May you intimated that the terms of this note were not sufficiently explicit as to China's intentions, and requested a further statement in the matter.

In the 7th Article of the Loan Agreement of 1896 and in the 6th Article of the Loan Agreement of 1898 it is stipulated " that the administration of the Chinese Imperial Maritime Customs shall remain as at present constituted during the currency of this loan," and I have the honour to state that the Imperial Decree of the 9th May specially appointing High Commissioners to control (or manage) revenue affairs does not make any change in the method of administration laid down in the Loan Agreements.

While communicating the above to you, for the information of His Majesty's Government, I avail, &c.

Note.—Some further examples for Précis will be found on pages 427-432.

Chapter XXX

FIGURES OF SPEECH

370. FIGURATIVE LANGUAGE—A word or phrase is said to be used **figuratively** when it is intended to convey, not its literal meaning, but a secondary or derived meaning which is plain to the hearer or reader. Thus the Adjective *sweet* applies literally to taste, but we also speak of *sweet* music, *sweet* words, etc. Or, again, we may say a thing is as *sweet* as honey. In all these instances we are employing Figures of Speech.

Figures of Speech, or Figures of Rhetoric, may be defined as uncommon or unusual methods of expression, by which the effect of our words is increased.

They are employed chiefly for two purposes :—

(1) For Ornament. They serve to give beauty and variety to our discourse, and to raise it from a commonplace and often monotonous level. Some of the most striking and artistic effects in English Literature are due to the judicious employment of figures of speech—especially of Metaphor and Simile.

(2) For Clearness. Frequently, as the teacher well knows, the idea of a complex subject can be best conveyed by an illustration or analogy.

It will be evident from the examples given in this chapter that the best Figures of Speech often combine both of these functions —they are at once artistic and explanatory.

371. Classification — Figures of Speech may be classified according as they depend on :—

(1) Similarity : Simile, Metaphor, Allegory, Fable, Parable, Personification.

(2) Contrast: Antithesis, Oxymoron, Epigram, Irony, Sarcasm, Innuendo, Hyperbole, Litotes, Euphemism, Pun.

(3) Association: Metonymy, Synecdoche.

(4) Arrangement: Interrogation, Apostrophe, Repetition, Pleonasm, Climax.

Of all these, by far the most common are the Simile and Metaphor.

372. A SIMILE is the expression of a resemblance existing between two things. The more diverse in their general nature the objects compared are, the greater is the force of the simile. Thus we speak of water being clear as *crystal*; of a runner being swift as a *hare*; of a strong man being like *Samson*. Similes are thus really illustrations of a subject, drawn for the most part from history, legend, or nature. They are generally introduced by the words *like* or *as*.

Examples:—

(*a*) The Assyrian came down *like a wolf on the fold.*
(*b*) Her eyes as *stars of twilight* fair.
(*c*) I wandered lonely as *a cloud.*
(*d*) She sat like *Patience on a monument.*
Smiling at grief.
(*e*) We are only like *dead walls or vaulted graves*
That ruined yield no echo.
(*f*) The quality of mercy is not strained,
It droppeth as *the gentle rain from heaven*
Upon the earth beneath.
(*g*) And the great lord of Luna
Fell at that deadly stroke
As falls on Mount Alvernus
A Thunder-smitten oak.

A Simile is sometimes worked out at some length and is then said to be **sustained**: *e.g.*

(*a*) Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.
(*b*) But *as we often see, against some storm,*
A silence in the heavens, the rack stand still,
The bold winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region, so after Pyrrhus' pause,
Aroused vengeance sets him new awork.

373. A METAPHOR is an implied comparison. In a simile

the two things compared are stated side by side so that we may mentally compare them; in a metaphor they are stated together in combination, so that a mental effort is needed to perceive the comparison intended. A metaphor may, in fact, be regarded as a *condensed* simile.

Thus we speak of the *silver* moon, meaning that "the moon is as bright *as silver is*." The latter sentence contains a simile—expanded from the metaphor. In the metaphor one part only of each side of the comparison (*silver* and *moon*) is taken and these are fused together. Thus again we say "he is *a snake in the grass*," meaning "he is as deceitful as a snake in the grass is (deceitful)."

Examples:—

(*a*) He is *a dog in the manger*.
(*b*) Lawrence was *a tower of strength*.
(*c*) He were no *lion*, were not Romans *hinds*.
(*d*) They were *cut off in the flower* of their age.
(*e*) Thy word is a *lamp* unto my feet and a *light* unto my path.
(*f*) Error is a *hardy plant; it flourishes in every soil*.

A Metaphor, like a Simile, may be **sustained**, many details being effectively brought out in a series of images: *e.g.*

There is a *tide* in the affairs of men
Which *taken at the flood* leads on to fortune.
Omitted, *all the voyage* of our life
Is bound *in shallows* and in miseries.
In such *a full sea are we now afloat*,
And we must take *the current when it serves*,
Or lose our *ventures*.

Metaphors, to be effective, need to be carefully used. As has already been stated, some amount of mental work is needed to perceive the comparison intended. Hence metaphors must not be far-fetched; for a resemblance which no one but the writer can see is worse than useless—it is confusing to the reader's mind.

Neither must they be too frequently employed, nor sustained beyond the point of interest.

Further, we must take care not to apply two different metaphors at the same time. For instance, it would be absurd to say "He steered the ship of state safely through the serried ranks of the

enemy," for the metaphor of a *ship* is conjoined with the metaphor of an *army*. We could make the metaphor good by substituting "through the troubled waters" for "through the serried ranks of the enemy."

Such constructions are called **Mixed Metaphors**. Most "Irish bulls" are of this nature: *e.g.* "I smell a rat; I see it in the air; but I will nip it in the bud." We find examples even among the greatest poets, thus:—

> To take up *arms* against a *sea* of troubles.
> I that *sucked the honey* of his *music* vows.

As has been said, very much of our ordinary language is metaphorical. Many words are used both literally and metaphorically, and some have even lost their original meaning and are employed solely in their metaphorical sense (§ 269).

374. AN ALLEGORY consists of a metaphor or a series of closely allied and consistent metaphors expanded into a tale. Its object is to teach by illustration some abstract truth, for instance, of morality or religion; in order to effect this, it is necessary that all the incidents described should offer parallels to the subject intended, and that these should be of a sufficiently evident nature to the reader.

The greatest example in our language of an Allegory is Bunyan's "Pilgrim's Progress," in which all the incidents of the hero's journey are comparable with the events of an ordinary Christian's life. Other examples of allegory are Langland's "Piers Plowman" and Spenser's "Faerie Queene." In the latter—intended originally to be an allegory on the reign of Elizabeth—the resemblances are so slight that at length they break down altogether, and the allegory —apart from its intrinsic merits as literature—fails completely.

A **Fable** and a **Parable** are very similar to an allegory. They are generally shorter. In the **fable** it is customary to make birds and beasts, and even inanimate objects, speak and act like men. The Lesson intended to be conveyed is called the *Moral*, and is often definitely stated at the end of the fable. The best known fables are those of Æsop, which, with greater or less variations, have been translated into all languages.

The **Parable** is a simple story drawn from ordinary life, intended to imply some deep moral or spiritual truth. Examples are Jotham's parable of the Bramble, and Christ's parables of the Sower, the Talents, the Ten Virgins, etc.

375. PERSONIFICATION is a figure which ascribes the characteristics of animate beings: *e.g.* life, thought, speech, feeling, to things inanimate or to abstract qualities. It is, therefore, allied to Metaphor and Allegory. Thus we speak of the sun as "he" and the moon as "she"; we say that "the ship broke her mast"; that "love is blind"; that "necessity knows no law." Other examples are:—

(*a*) Let the floods clap their hands and the hills be joyful together.
(*b*) I heard the thunder hoarsely laugh.
(*c*) Death is no respecter of persons.
(*d*) The stars in their courses fought against Sisera.
(*e*) And now the storm-blast came, and he was tyrannous and strong.

We frequently use this figure of speech unconsciously, as when we speak of a *promising* morning, a *treacherous* sky, a *thankless* task.

376. ANTITHESIS is the illustration of a subject by the method of *contrast*. In many cases, nothing serves better to give a clear idea to a person's mind of a thing than to state exactly what it is *not*. Further, by balancing two opposing words or ideas against each other, vividness is obtained.

Examples:—

(*a*) Speech is silver; silence is golden.
(*b*) To err is human; to forgive, divine.
(*c*) He wept for joy.
(*d*) The evil that men do lives after them,
The good is often interred with their bones.
(*e*) Though deep, yet clear; though gentle, yet not dull;
Strong without rage; without o'erflowing full.

The first two of these are examples of *Double Antithesis*; thus in (*a*) *speech* is contrasted with *silence*, and *silver* with *golden*.

An Epigram was originally an inscription to some hero; and as such an inscription naturally summarised his qualities as

tersely as possible, the term gradually passed into its present meaning—a brief, pointed expression showing contrast. It is of the same nature as a Proverb: indeed many epigrams have passed into proverbs.

Tradition says that the following witty epigram was written of Charles II. during his lifetime:—

Here lies a king whose word no man relies on;
Who never said a foolish thing, and never did a wise one.

To which the king replied by another epigrammatical remark:—

True; my words are my own; my actions, my ministers'.

Examples:—

(*a*) More haste, less speed.
(*b*) Conspicuous by its absence.
(*c*) It is a custom more honoured in the breach than the observance.
(*d*) Do not put off till to-morrow what may be done to-day.

Oxymoron is a statement which, on the surface, seems to contradict itself; it is a kind of concise paradox.

Examples:—

(*a*) Masterly inactivity.
(*b*) There is *method* in his *madness*.
(*c*) He is condemned to a *living death*.
(*d*) If I did love you . . . with such a *deadly life*.
(*e*) His honour rooted in dishonour stood,
And faith unfaithful kept him falsely true.

377. IRONY AND SARCASM—These figures are closely related to one another, and less closely to Innuendo and Euphemism. In all four, contrast is implied between the literal meaning of the words employed and their intended significance.

Irony is a mode of expression by which the words are intended to suggest the opposite to their literal meaning. For instance, if we say "You are a fine fellow to enter for that examination," we mean that the person addressed is not at all likely to be successful. The effect of irony generally depends on the tone of voice in which the words are uttered, and on their context.

Mark Antony's oft-repeated words: "Brutus is an honourable man," become more and more ironical as he proceeds to give instances which prove the opposite; we can imagine the gradual change in the tone of his voice.

Irony which is intended to be bitter and actually offensive is termed **Sarcasm.** Such irony is found in satirical works (§ 393).

Examples:—

(*a*) He is a perfect Solomon.
(*b*) See how these Christians love one another!
(Originally literal, now sarcastic.)
(*c*) Who both by precept and example shows
That prose is verse, and verse is merely prose.
(Byron on Wordsworth.)

Innuendo is a figure by which a certain meaning—usually disagreeable—is conveyed by insinuation.

Examples:—

(*a*) The resources of that country are like the snakes in Ireland.
(*i.e.* there are *none*.)
(*b*) His ideas of the truth are peculiar.
(*i.e.* he does not tell the truth.)
(*c*) That matter is postponed till the Greek Kalends.
(*i.e.* for ever, since there were no Greek Kalends.)

378. A PUN is a play either on the different meanings of the same word, or on the meanings of words resembling one another in sound. It is usually employed for the sake of humour.

Examples:—

That *lie* shall *lie* so heavy on thy sword.
Not on thy *sole* but on thy *soul*, harsh Jew!
Is life worth living? That depends upon the *liver*.

379. EUPHEMISM (literally, "speaking well") consists in softening the effect of some unpleasant or terrible circumstance or truth by describing it in pleasant terms. In that the words used do not bear their literal meaning, Euphemism resembles Irony and Innuendo; but whereas the effects of the latter are offensive or irritating, those of Euphemism are soothing to the person addressed.

Examples:—

(*a*) He *passed away* (*i.e.* died) last night.
(*b*) I know not, gentlemen, what you intend,
Who else must be *let blood*, who else *is rank*.
(*c*) What, *must our mouths be cold?* (*i.e.* must we die?)

Euphemism must not be confounded with Euphuism (§ 263).

380. HYPERBOLE consists in exaggeration, not for the pur-

pose of deceiving anyone, but merely for the sake of effect. Thus when we say: "He ran *as fast as lightning*" or "that idea is *as old as the hills*," no one, of course, imagines that our statements are intended to be taken literally. Care should be taken to avoid unconscious exaggeration: *e.g.*, a circumstance which is merely *unusual* should not be termed *marvellous*.

Examples:—

(*a*) Then said Daniel unto the king: "O king, live for ever."
(*b*) They were swifter than eagles, they were stronger than lions.
(*c*) Weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.
(*d*) I loved Ophelia: forty thousand brothers
Could not with all their quantity of love
Make up the sum.

Litotes is the converse of Hyperbole. Here we purposely underrate a thing, and secure an effect by denying the contrary.

Examples:—

(*a*) That man is *no fool* (*i.e.* is clever).
(*b*) Marlborough was a general *of no mean reputation*.
(*c*) He is certainly *not a millionaire*.

381. METONYMY, which means literally "change of name," is the representation of an object by means of some other object or circumstance associated with it. Sometimes the cause of a thing is put for its effect, and vice versa. Thus when we say: "The *pen* is mightier than the *sword*" we mean that *books* have greater influence than *battles fought*.

Examples:—

(*a*) Mine eyes have seen *Thy salvation* (*i.e.* Him who shall bring Thy salvation).
(*b*) The *House* sat for three hours (*i.e.* members of Parliament).
(*c*) The *kettle* is boiling (*i.e.* the *water* contained by the kettle).
(*d*) Friends, Romans, and countrymen, lend me your *ears* (*i.e.* attention).
(*e*) The *stage* is greatly reformed (*i.e.* the *actors*).
(*f*) He is studying *Shakspeare* (*i.e.* Shakspeare's *works*).

Synecdoche closely resembles Metonymy. Here the part is put for the whole, the less general for the more general; or vice versa.

Examples :—

(*a*) All ***hands*** on deck !
(*b*) The power of the ***crown*** is limited.
(*c*) Some mute inglorious *Milton* here may rest,
Some *Cromwell* guiltless of his country's blood
(*i.e.* some man like Milton or Cromwell).
(*d*) No useless coffin enclosed ***his breast.***

382. INTERROGATION—Questions are sometimes asked, not with a view to an answer, but for rhetorical effect. They are then figures of speech. The answer should be obvious, and may or may not be given by the speaker or writer.

Examples :—

(*a*) Who hath believed our report ? And to whom is the arm of the Lord revealed ?
(*b*) Can the Ethiopian change his skin or the leopard his spots ?
(*c*) Which of you by taking thought can add one cubit unto his stature ?
(*d*) Can storied urn or animated bust
Back to its mansion call the fleeting breath ?
Can Honour's voice provoke the silent dust,
Or flattery soothe the dull cold ear of Death ?

383. APOSTROPHE is a figure of speech by which some person (generally absent or dead), or some abstract idea personified, is addressed.

Examples :—

(*a*) Stern daughter of the Voice of God !
O Duty, if that name thou love. . . .
(*b*) O ye gods, ye gods, must I endure all this ?
(*c*) Pardon me, Julius ! Here wast thou bay'd, brave hart !
(*d*) England, with all thy faults I love thee still,
My country !

384. REPETITION, as a figure of speech, is a mode of emphasising a thing by saying it more than once, either in the same or in different words. If the repetition is in different words it is often termed Parallelism.

Examples :—

(*a*) Water, water, everywhere,
And not a drop to drink !
(*b*) At her feet he bowed, he fell, he lay down ; at her feet he bowed, he fell ; where he bowed, there he fell down dead.
(*c*) Half a league, half a league, half a league onward.
(*d*) And Nokomis warned her often,
Saying oft, and oft repeating . . .

Pleonasm is a form of repetition in which the same idea is expressed again in *a different grammatical construction*: thus a Verb may be followed by an Adverbial phrase meaning the same, or a Noun be accompanied by an Adjective conveying the same thought. Pleonasm is sometimes effective, but should be used sparingly (see § 261).

Examples:—

(*a*) I *saw* it *with my own eyes.*
(*b*) The sly slow hours shall not *determinate*
The *dateless limit* of my dear exile.
(*c*) Essex had the *sole monopoly* of sweet wines.
(*d*) *Most falsely* doth he *lie.*

385. CLIMAX is the arrangement of a series of statements in order of ascendancy, so that the last is the strongest of all.

Examples:—

(*a*) I came, I saw, I conquered.
(*b*) The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself
Yea all which it inherit, shall dissolve.
(*c*) What a piece of work is man! How infinite in faculties!
In form and motion how express and admirable! In action
how like an angel! In apprehension how like a god!

Anti-climax or **Bathos** is the converse of Climax. In this figure, the statements gradually descend in order of importance. It is used humorously with success, but otherwise, when unintentional, it often produces ludicrous effects.

Examples:—

(*a*) He is a great philosopher and a member of parliament, and
he plays golf well.
(*b*) He lost his wife, his children—and his purse.
(*c*) And thou, Dalhousie, the great god of war,
Lieutenant-Colonel to the Earl of Mar.
(*d*) Werther had a love for Charlotte, such as words could never
utter;
Would you know how first he met her? She was cutting
bread and butter.

EXERCISES ON CHAPTER XXX.

1. Define the following terms and illustrate them by examples—: Bathos, hyperbole, euphemism, euphuism, antithesis, metonymy.
2. Explain the term metaphor. How does a metaphor differ from a simile? Why is it a fault in style to mix metaphors?
3. Point out errors in the figures of speech in the following, and correct them:—

(1) No human happiness is so serene as not to contain any alloy.
(2) Let us be attentive to keep our mouths as with a bridle, and to steer our vessel aright that we may avoid the rocks and shoals around us.
(3) In a word, he apes the worst behaviour of the mule.
(4) The capture of Cape Town from the Dutch sowed the seed of our South African possessions, and paved the way for future administration.
(5) He was ever a light to guide us, behind which we could always shelter ourselves.
(6) The state stood prostrate at the tyrant's foot.

4. State and explain carefully the figures of speech in the following (Note: Some of these passages contain more than one figure):—

(1) And thou sad hour selected from all years
To mourn our loss, rouse thy obscure compeers
And say: "With me died Adonais."
(2) And that which would appear offence in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness.
(3) A horse! A horse! A kingdom for a horse!
(4) Every cloud has a silver lining.
(5) Cowards die many times before their death;
The valiant never taste of death but once.
(6) Though some of you with Pilate wash your hands
Showing an outward pity; yet you Pilates
Have here delivered me to my sour cross.
(7) Look how the Lion of the sea lifts up his ancient crown,
And underneath his deadly paw treads the gay lilies down.
So stalked he when he turned to flight, on that famed Picard field,
Bohemia's plume, and Genoa's bow, and Cæsar's eagle shield.
(8) Having nothing, yet possessing all things.
(9) Frailty, thy name is woman!
(10) But life itself, being weary of these worldly bars,
Never lacks power to dismiss itself.
(11) Though only a beginner, he is already a good shot.
(12) He was led like a lamb to the slaughter.
(13) After a gallant defence, the town fell into the hands of the enemy.
(14) Russia at length made terms with Japan.
(15) All that I live by is with the awl; I meddle with no trades men's matters, nor women's matters, but with all.
(16) Many a time and oft
Have you climbed up to walls and battlements,
To towers and windows, yea, to chimney-tops.
(17) He carries his fifty summers lightly.
(18) With how sad steps, O Moon, thou climbest to the sky!
(19) Fair waved the golden corn.
(20) The bride hath paced into the hall,
Red as a rose is she.
(21) Hark how each giant oak and desert cave,
Sighs to the torrent's awful voice beneath!

(22) Then the progeny which springs
From the forest of our land,
Armed with thunder, clad with wings,
Shall a wider world command.

(23) Though gods they were, as men they died.

(24) Such as these
Presume to lay their hand upon the ark
Of her magnificent and awful cause.

(25) Cry aloud : for he is a god ; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth and must be awaked.

(26) He drank the cup without another word.

(27) Brave peers of England, pillars of the state.

(28) Give every man thine ear, but few thy voice.

(29) Only the actions of the just
Smell sweet and blossom in the dust.

(30) Thanks, proud peacock, for thy tuneful song!

5 Point out and explain the figures of speech in the following :—

(1) The best way to learn a language is to speak it.

(2) The accomplished lawyer knew a little of everything, even of law.

(3) The gaping clouds pour lakes of sulphur down,
Whose livid flashes sickening sunbeams drown.

(4) After prospering for a season, the financier was ruined in a maelstrom of speculation.

(5) Stars fade out and galaxies—street lamps of the city of God.

(6) Hope, the balm of life, darts a ray of light through the thickest gloom.

(7) Men must work and women must weep.

(8) Persuasion tips his tongue whene'er he talks,
And he has chambers in King's Bench Walks.

(9) Let a deeper knell in the heart be knolled.

(10) Sleep that knits up the ravelled sleave of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast.

(11) On a rock, whose haughty brow
Frowns o'er old Conway's foaming flood.

(12) This royal throne of king's, this scepter'd isle . .
This precious stone set in the silver sea . . .
This blessed plot, this earth, this realm, this England.

Chapter XXXI

PARAPHRASING

386. A PARAPHRASE, in its most general sense, is the expression of a passage in other words. When we explain anything to a child we use simple language such as he can understand, and his comprehension of the subject taught will depend to a great extent on the success of our *paraphrase.* So also in translation from one language to another, an exactly literal rendering often makes nonsense, owing to the varied workings of the minds of different nations; we are obliged therefore to *paraphrase* certain words and phrases.

387. AIMS OF PARAPHRASING—As an exercise in English, paraphrasing consists in the careful rendering of the meaning of a literary passage of prose or verse in other and, where possible, simpler language than the original; its object is to explain or make clearer the meaning of the original.

As we are obliged to translate, so to speak, from what is probably beautiful and dignified language into our own ordinary mode of expression, the paraphrase is ever somewhat unsatisfactory, and sometimes even bathetic. This is especially true when a passage of sublime poetry, such as that of Milton, is in the hands of a beginner watered down into the flattest prose. If, however, the results of paraphrasing are not always particularly happy, there are many reasons why, as an exercise, it is useful. It trains the mind to think out carefully the exact meaning and the value of each word of the original, and hence enlarges our knowledge of English; it increases our vocabulary and facilitates freedom of expression, since we have, where possible, to find other words and other constructions equivalent to those of the

original; and, owing to the necessity of concentrating our thought on one passage rather than vaguely reading a large amount, it helps us to enter more closely into the spirit and meaning of the author, just in the same way as parsing and analysis help us to understand the grammatical and logical relation of the words.

388 METHODS OF PARAPHRASING—There are two opposite methods of paraphrasing, which we shall call the *General* and the *Literal.* **The General Method** consists in reading through the passage several times, and then writing down its general purport, ignoring detail. This practically amounts to Reproduction (Chapter xxiii.). **The Literal Method** consists in taking the passage as it stands, altering the arrangement of the words to suit prose order, and replacing words (where possible) by equivalent words. The *first* helps us to grasp the main ideas of the passage and of the author's method of treatment; but, on the other hand, it fails to unfold the detailed expression and force of each word, and the result is therefore, as a rule, vague and shallow. The *second* produces an effect something like that of a slavishly literal translation from French into English; the words are English, but meaning is in the main unintelligible and ridiculous.

A great many attempts at paraphrase err by their too close adherence to one or other of these methods, and especially to the latter.

The Combined Method. A good paraphrase is obtained by a felicitous combination of these two methods. On the one hand, the paraphrase should contain as much as possible of the meaning of the original, even to the smallest details; and, on the other hand, the result should be a readable piece of prose, developing in logical order and proportion the ideas rather than the words of the original. In what proportion, then, ought the two methods to be combined so as to produce the best results? This must depend on two things :—

(1) The taste of the writer. Our minds do not all work in the same groove, and it is unnecessary to force them to do so. It

is quite possible to have two equally good paraphrases of the same passage, one inclining to the general, the other to the literal.

(2) The nature of the subject. Some passages may be treated almost entirely on the lines of one or other of the methods. This is especially the case where a single phrase or sentence is given for paraphrasing. Thus :—

(*a*) "The child is father to the man."

Here a literal rendering, such as "The infant is the parent of the grown up person," reaches the height of absurdity without in any way explaining the meaning. Some general rendering like "A child's character is generally a good indication of what he will be as a man," is necessary.

(*b*) "The loud laugh that spoke the vacant mind."

Here the fairly literal rendering, "The hearty laughter that showed a mind free from care," is quite satisfactory.

389. MODE OF PROCEDURE RECOMMENDED—

(*a*) Read through the passage several times so as to be quite clear as to the meaning, not only of the whole generally, but also of each phrase.

(*b*) Write a rough copy in your own words of the meaning of the whole. After some practice it will be sufficient to think this out mentally without writing it down.

(*c*) Next find synonyms for the most important words; do not select the first that occurs, nor be satisfied till the best one is obtained. Then try to change some of the constructions; active for passive, adverbial clause for adverbial phrase, the general for the particular, and so forth. From the next chapter the student will understand that many words and constructions in poetry are unsuited to prose diction.

(*d*) In writing the final paraphrase, it is generally best to proceed, not word by word or line by line, but sentence by sentence, thinking out the paraphrase of each sentence before writing it down. Sometimes it is necessary to be even more general than this owing to repetition from one sentence to another or illogical order of the original.

390. REMARKS ON THE PARAPHRASE—

(1) It is important to remember that the paraphrase is a piece of composition: all the rules applicable to composition must therefore be carefully observed. Long and involved sentences, which are specially common in poetry, should be broken up.

(2) **Simplicity** is an essential feature. The aim of the paraphrase is to explain, and it therefore needs to be couched in straightforward and unaffected English. Owing to its explanatory nature, the paraphrase will nearly always be rather longer than the original.

(3) It is not necessary that a synonym should be found for every word; it frequently happens that the author of the original has selected the only word suitable. In that case there is no harm in retaining the original word, or even, in extreme cases, the original sentence. Under no circumstances should a difficult word or involved construction take the place of a simple word or construction.

(4) Figures of speech (Chap. xxx.) may be retained with change of phraseology, or may be transmuted into ordinary language; but care should be taken not to mix figurative and ordinary.

391. SPECIMENS OF PARAPHRASING—

I. ORIGINAL.

Ill fares the land, to hastening ills a prey
Where wealth accumulates and men decay:
Princes and lords may flourish or may fade;
A breath can make them as a breath has made;
But a bold peasantry, their country's pride,
When once destroyed, can never be supplied.

PARAPHRASE.—A land will not prosper in which wealth falls into the hands of a few people whilst the mass of the population dies out; an evil fate will soon overtake it. It matters little whether kings or nobles die, for others can be easily created; but it is impossible to fill the place of brave peasants who are the backbone of the nation.

II. ORIGINAL.

By our common law, although there be for the prince provided many princely prerogatives and royalties, yet it is not such as the prince can take money or other things or do as he will at his own pleasure without order, but quietly to suffer his subjects to enjoy their own without wrongful oppression: wherein other princes by their liberty do take as pleaseth them.

PARAPHRASE.—Although the king of our country enjoys many royal privileges according to law and has grants of money provided for him, he has not the power, as many kings have, of extorting money or any-

thing else from his subjects. In fact he dare not interfere with their liberties in any way, except by act of parliament, but must allow them the full enjoyment of their rights and property.

EXERCISES ON CHAPTER XXXI.

1. Put into good modern prose, and write notes on any historical allusions in the following passages :—

(1) "Wherefore we require you give us answer one or other, whether ye be minded to have this noble prince now protector to be your king or not." At these words the people began to whisper among themselves secretly, that the voice was neither loud nor distinct but as it were the sound of a swarm of bees, till at the last in the nether end of the hall, a bushment of the duke's servants, and Nashefeldes and others longing to the protector, with some prentices and lads that thrust into the hall among the press, began suddenly at men's backs to cry out as loud as their throats would give, "King Richard, king Richard."

(2) The king that day showed himself a valiant knight, albeit almost felled by the Duke of Alençon ; yet with plain strength he slew two of the duke's company and felled the duke himself; whom when he would have yielded, the king's guard slew out of hand. In conclusion, the king minding to make an end of that day's work, caused his horsemen to fetch a compass about, and to join with him against the rearward of the Frenchmen.

(3) "My lords, I thank you then," quoth queen Catherine, "of your good wills ; but to make answer to your request I cannot so suddenly, for I was set among my maidens at work, thinking full little of any such matter, wherein there needeth a longer deliberation and a better head than mine, to make answer to so noble wise men as ye be."

2. Express as completely as you can in prose the sense of the following :—

(1) As long as skies are blue and fields are green,
Evening must usher night, night urge the morrow.

(2) One touch of nature makes the whole world kin.

(3) And on the tossing sea of steel
To and fro the standards reel.

(4) The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave
Awaits alike the inevitable hour.

(5) Hope springs eternal in the human breast:
Man never is, but always to be blest.

(6) Fame is the spur that the clear spirit doth raise
(That last infirmity of noble minds)
To scorn delights and live laborious days.

(7) Day set on Norham's castled steep.

(8) Yet the lark's shrill fife may come
At the daybreak from the fallow,
And the bittern sound his drum
Booming from the sedgy hollow.

(9) Turn, Fortune turn thy wheel with smile or frown ;
With that wild wheel, we go not up or down ;
Our hoard is little, but our hearts are great.
(10) The child is father of the man :
And I could wish my days to be
Bound each to each by natural piety. (M)

3. Paraphrase the following :—
(1) Are you content . . . to make a virtue of necessity ?
(2) In notes with many a winding bout
Of linked sweetness long drawn out.
(3) The rank is but the guinea's stamp,
The man's the gowd for a' that.
[gowd=gold ; a'=all.]
(4) The dread of something after death,
The undiscovered country from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have,
Than fly to others that we know not of.
(5) Where ignorance is bliss, 'tis folly to be wise.
(6) The loud laugh that spoke the vacant mind. (M)

4. Give, with comments, the sense of the following passages :—
(1) Where the bleak Swiss their stormy mansion tread,
And force a churlish soil for scanty bread.
(2) The meteor flag of England
Shall yet more glorious burn.
(3) Dark tho' it be, hovering o'er us,
Love shall spread his sun-lit wing. .
(4) But look, the morn in russet mantle clad
Walks o'er the dew of yon high eastern hill.
(5) There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.
(6) Can storied urn or animated bust
Back to its mansion call the fleeting breath ?
Can Honour's voice provoke the silent dust,
Or Flatt'ry soothe the dull cold ear of Death ?
(7) Heat not the furnace for your foe so hot
That it do singe yourself.
(8) Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ.
(9) Philosophy will clip an angel's wings.
(10) Yet I doubt not through the ages one increasing purpose runs,
And the thoughts of men are widened with the process of the suns.
(11) What can ennoble sots or slaves or cowards ?
Alas ! not all the blood of all the Howards.

5. Write, in your own words, the meaning of the following :—
(1) Stillness accompanied with sounds so soft
Charms more than silence. Meditation here
May think down hours to moments.
(2) He was a very thunderbolt of war.

(3) What exile from himself can flee ?
(4) He through sin's long labyrinths had run.
(5) With that wild harp, whose magic tone
Is wakened by the winds alone.
(6) The old order changeth, yielding place to new ;
And God fulfils himself in many ways,
Lest one good custom should corrupt the world.
(7) Why then the world's mine oyster,
Which I with sword will open.
(8) For 'tis the sport to have the enginer
Hoist with his own petar.
(9) Heard melodies are sweet, but those unheard are sweeter.
(10) Let not ambition mock their useful toil,
Their homely joys and destiny obscure.

6. Re-write the following passages in simple modern English :—

(1) In time all learning may be brought into one tongue, and that natural to the inhabitant, so that schooling for tongues may prove needless, as once they were not needed ; but it can never fall out that arts and sciences in their right nature shall be but most necessary for any common weal that is not given over unto too much barbarousness. We do attribute too much to tongues, which do mind them more than we do matter, and esteem it more honourable to speak finely than to reason wisely, where words be but praised for the time, and wisdom wins at length.

(2) The greatest enemy of shooting is the wind and the weather, whereby true keeping a length is chiefly hindered. If this thing were not, men, by teaching, might be brought to wonderful near shooting. It is no marvel if the little poor shaft, being sent alone so high into the air, into a great rage of weather, one wind tossing it that way, another this way ; it is no marvel, I say, though it lose the length, and miss that place where the shooter had thought to have found it.

(3) It is observable that most nations, among whom the use of clothes is unknown, paint their bodies. Such was the practice of the first inhabitants of our own country. From this custom did our earliest enemies, the Picts, owe their denomination. As it is not probable that caprice or fancy should be uniform, there must be doubtless some reason for a practice so general and prevailing in distant parts of the world, which have no communication with each other. The original end of painting their bodies was probably to exclude the cold ; an end which, if we believe some relations, is so effectually produced by it that the men thus painted never shiver at the most piercing blasts.

7. Paraphrase the following passages :—

(1) Happy were he could finish forth his fate
In some unhaunted desert, where, obscure
From all society, from love and hate

Of worldly folk, there should he sleep secure ;
Then wake again, and yield God ever praise ;
Content with hip, with haws, and brambleberry ;
In contemplation passing still his days,
And change of holy thoughts to make him merry :
Who, when he dies, his tomb might be the bush
Where harmless robin resteth with the thrush :
Happy were he !

(2) The applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes—
Their lot forbade : nor circumscribed alone
Their growing virtues, but their crimes confined ;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind.

(3) In the market place of Bruges stands the belfry old and brown,
Thrice consumed and thrice rebuilded, still it watches o'er the town.
As the summer morn was breaking, on that lofty tower I stood,
And the world threw off the darkness, like the weeds of widowhood.
Thick with towns and hamlets studded, and with streams and vapours gray,
Like a shield embossed with silver, round and vast the landscape lay.
At my feet the city slumbered. From its chimneys, here and there,
Wreaths of snow-white smoke ascending, vanished, ghost-like, into air.

(4) Call now to mind what high capacious powers
Lie folded up in man ; how far beyond
The praise of mortals may the eternal growth
Of nature to perfection half divine.
Expand the blooming soul ! What pity, then,
Should sloth's unkindly fogs depress to earth
Her tender blossom, choke the stream of life,
And blast her spring !

8. Paraphrase and explain the historical allusions in the following :—

(1) Not all the water in the rough rude sea
Can wash the balm from an anointed king ;
The breath of worldly men cannot depose
The deputy elected by the Lord :
For every man that Bolingbroke hath pressed
To lift shrewd steel against our golden crown,
God for his Richard hath in heavenly pay
A glorious angel : then, if angels fight,
Weak men must fall, for heaven still guards the right.

(2) Ye towers of Julius, London's lasting shame,
With many a foul and midnight murder fed,
Revere his consort's faith, his father's fame,

And spare the meek usurper's holy head!
Above, below, the rose of snow,
Twined with her blushing foe, we spread;
The bristled boar in infant gore
Wallows beneath the thorny shade.

(3) Then you lost
The view of earthly glory: men might say,
Till this time pomp was single, but now married
To one above itself. Each following day
Became the next day's master, till the last
Made former wonders its. To-day the French,
All clinquant, all in gold, like heathen gods,
Shone down the English; and, to-morrow, they
Made Britain India: every man that stood
Showed like a mine.

(4) Never durst he attempt our hapless shore,
Nor set his foot on fatal Ravenspore;
Nor durst his slugging hulks approach the strand,
Nor stoop a top as signal to the land,
Had not the Percies promised aid to bring
Against their oath unto their lawful king,
Against their faith unto our crown's true heir,

9. Express in simple prose:

(1) Her downcast eye e'en pale affliction rears
To sigh a thankful prayer, amid the glee
That hailed the despot's fall, and peace and liberty

(2) We'll have a swashing and a martial outside
As other mannish cowards have
That do outface it with their semblances.

(3) Scantly Lord Marmion could brook
The harper's barbarous lay.

(4) Give me in peace my heriot due,
The bonny white steed, or thou shalt rue.

(5) O good old man, how well in thee appears
The constant service of this antique world,
When service sweat for duty not for meed!

(6) Thy word is current with him for my death,
But dead, thy kingdom cannot buy my breath.

(7) Thither full fraught with mischievous revenge,
Accursed and in a cursed hour, he hies.

(8) But first he casts to change his proper shape,
Which else might work him danger or delay.

Chapter XXXII

PROSE AND POETRY

392. LITERATURE, in its widest sense, includes the whole of the written expression of a nation's thoughts from the earliest times.

All literature falls naturally into two classes—Prose and Poetry.

Prose (Latin *prorsus* = unchecked) is the language of ordinary life: it includes our conversation, composition, and by far the greater portion of what we read.

Poetry is an artistic form of literature, the main object of which is beauty and dignity of thought and language. It differs from prose in form and diction, as will be presently described.

393. CLASSIFICATION OF PROSE — The very varied nature of the subjects treated, and the manner of their treatment, makes an exhaustive classification of either prose or poetry practically impossible. There is bound to be some overlapping—many works belonging partly to one class and partly to another; and some works fall within no general class, but stand, as it were, by themselves. The majority of our Prose writings may, however, be grouped as: I. Technical work; II. History; III. Description; IV. Fiction; V. Humour and Satire; VI. Reflection.

I. Technical Work. This includes all works which are intended merely and solely for the purpose of giving information or instruction in a particular subject. Thus we may have a treatise on Algebra, a grammar of the German language, or a science text-book. In all such works form is subordinated to matter.

Some authorities, adopting a narrower definition of literature than the one given above, would exclude technical works from Literature altogether.

II. History and Biography. This includes all narratives dealing with events in the life of a nation or of an individual. From one aspect History and Biography are technical composition, for their aim is, in the first place, to instruct: and an elementary text-book on history can undoubtedly be so classed.

The value of history, however, depends not only on the correct statement of facts—though this is important—but also on:—

(1) The critical and reflective faculties displayed by the historian in his selection and arrangement of material, and the inferences drawn from that material.

(2) The literary art with which he narrates and explains.

Among the greatest examples of *History* are: Gibbon's "Decline and Fall of the Roman Empire," Clarendon's "History of the Great Rebellion," Napier's "Peninsular War," and the works of Macaulay, Freeman, Stubbs, Gardiner, and J. R. Green.

As examples of *Biography* may be mentioned: Boswell's "Life of Johnson," Lockhart's "Life of Scott," Stanley's "Life of Arnold," Morley's "Life of Gladstone," and Southey's "Life of Nelson."

III. Description. There is a large class of works to which this term is applicable, such as travels, voyages, antiquarian researches. They usually have for their object both instruction and entertainment; a merely instructive treatise such as a text-book of geography would not find a place here, but under technical works.

As examples may be named: Ruskin's "Stones of Venice," Prescott's "Peru and Mexico," Hakluyt's "Voyages," Nansen's "Farthest North," Stanley's "In Darkest Africa."

IV. Fiction. Under this heading are included all tales, novels, and romances which narrate events more or less imaginary. Their chief and almost sole aim is to give pleasure, either by the novelty of the incident or by the style of composition; if any idea of instruction—such as that of teaching morality—is present at all, it is, and must be, quite subsidiary.

Though such works are written under a form to some extent similar to that of history, the writer is perfectly free as to material and treatment. He can choose his own facts and weave them together as he likes; he may treat them seriously or humorously;

he can include incident, description, and argument. Hence a great opportunity is offered in this class of work to the writer's imagination. Works of fiction may be subdivided as follows:—

(1) **Supernatural or Legendary Romances.** These deal with events which are impossible, or at least improbable. Thus we have the wonderful collection of *Legends* of the Greeks and Romans dealing with the adventures of their gods and early heroes. The value of national legends in illuminating the early history and customs of a people is a quality quite apart from their charm and interest as tales.

Under this head may be included Fairy Tales, of which "Alice in Wonderland" and Kingsley's "Water-Babies" are good modern representatives.

(2) **Allegorical Romances.** These usually treat of events of common life, such as might actually occur, and probably have occurred often enough. Behind the tale there is, however, a hidden meaning which the casual reader may not trouble to perceive. Examples are found in the Fables of Æsop and others, the "Pilgrim's Progress," the Parables of the Old and New Testaments (see § 374).

(3) **Novels**, forming by far the largest proportion of fictional works, deal with the common experiences of everyday life, more or less idealised. Their merit depends mainly on (*a*) plot, (*b*) delineation of character, (*c*) brilliancy of style. This branch of literature is of comparatively recent growth.

As representatives of the past the names of Defoe, Richardson, Fielding, Jane Austen, Thackeray, Dickens, and R. L. Stevenson may be mentioned; in the present day names are numerous and merit varied.

(4) **Historical Novels.** In these, incidents of history form a sort of peg on which to hang the plot of the story. Events are often entirely turned and twisted to suit the tale; characters, scenes, and conversations which have no historical foundation are introduced. In this class of Fiction, Sir Walter Scott's Waverley Novels easily take the first place; the names of Bulwer Lytton and Harrison Ainsworth may also be mentioned.

V. Humour and Satire. Fiction of all kinds abounds in humour and satire; there are, however, certain works which have

practically no plot, and which are written almost entirely with the object of displaying either wit or satire or both combined, and these need to be placed in a class by themselves.

Humour, which is a peculiar way of looking at persons and things so that they provoke mirth, is exemplified by Sterne's "Tristram Shandy" and the "Sentimental Journey," the comedies of Goldsmith and Sheridan, Dickens' "Pickwick Papers," and at the present by the works of Mark Twain and Jerome K. Jerome.

Satire, which differs from humour in that it is intended to provoke ridicule, and so bring contempt on an object, is exemplified by the works of Swift, *e.g.* "The Tale of a Tub" (satirising the different branches of the Christian Faith), and the "Battle of the Books" (dealing with the controversy between Classical and Modern Literature).

VI. Reflection. Under this heading may be included all works which deal with thought rather than with fact. Works on philosophy, religion, politics, education, criticism—in so far as they are not merely technical in their aim or mode of treatment—belong to this class. In such works much depends on the writer's style; it must be forcible and clear to be convincing; the language and illustrations must be beautiful and appropriate to evoke interest. One of the most important types of this class is the Essay.

Examples of Reflective works are Burke's "Reflections on the French Revolution," Hooker's "Ecclesiastical Polity," Milton's "Areopagitica," the Essays of Bacon. Dryden, Macaulay, Carlyle; Lowell's "My Study Windows" and "The English Poets," Browne's "Religio Medici," *The Spectator* papers, and many excellent contemporary collections.

394. JOURNALISM—Amid the very varied literary productions of the present day, there are many which, as has been remarked, do not exactly fit any of these classes, and many also which cover the scope of several. We may instance one very important department of the latter nature, viz. Journalism. There we find *History*—of the past in biographies and in allusions and references, of the present everywhere. *Description* finds a place in articles on scenery or customs at home and abroad. The leading articles of a newspaper, and many of the articles of a magazine, are *Essays*

avowed or disguised, treating of reflective subjects of all types. Certain periodicals deal almost entirely with *Humour* and *Satire* (*e.g. Punch*). *Fiction* finds its place in magazines and in short stories in many journals.

Technical work has its own special organs (*e.g. Nature*, *Engineering*, *The Lancet*), and also finds a place in both newspaper and magazine. The prose drama often contains fiction, history, and humour.

395. POETRY—Up to the present our consideration of the English language has been based — except where otherwise specified—on *prose* written by the best authors of the language. Prose necessarily forms the standard by which a language must be regulated, since poetry is not only governed by special rules but also admits of many irregularities often included under the term "poetic licence." Before proceeding, therefore, to a classification of poetry, it will be convenient to consider what are the special characteristics of poetry which distinguish it from prose, and by what laws it is governed.

At the outset we may divide the characteristics peculiar to poetry into two main classes, according as they pertain to—

(1) **Form**—the outward appearance and arrangement of poetry.

(2) **Diction**—its words, constructions, and manner.

We shall deal with **Form** first.

396. PROSODY is that part of our subject which deals with the rules governing the **form** of poetry.

The beauty of poetry as a work of art, apart from its matter, depends on the music, harmony, or **Rhythm** of its language. It may be noted that the excellence of the prose of our greatest writers is due, to some extent, to its effect on the *ear*. Hence rhythm is not confined entirely to poetry.

In poetry, however, the rhythm must be **regular**. This is effected in English poetry by the recurrence of pauses and of emphatic or accented syllables at regular intervals.

Metre is the mechanical arrangement of the accents and pauses in poetry. It has been called "rhythm reduced to law." We shall now examine the metre of various forms of poetry.

397. PARTS OF A POEM—

(1) **Verse** or **Line.** Every poem is divided into *verses* (commonly called *lines*). A verse consists of a combination of syllables which occurs sufficiently regularly to be recognised as a separate element. Such verses are written or printed in separate lines, each beginning with a capital letter—hence the second name "line."

(2) **Stanza.** In some poems such verses are arranged in regular sets of from two to fourteen lines each, called *stanzas*. These are often popularly known as "verses."

The commonest stanzas are the **couplet** and the **quatrain**, containing two and four lines respectively.

(3) **Foot.** Every line is further divisible into a certain number of *feet*, and each foot into syllables. The number of feet in a line depends on the number of accented syllables it contains; the rule being that each foot contains one and only one accented syllable, together with one or more unaccented syllables.

398. KINDS OF FEET—The metrical foot admits of variation according to the relative positions of the accented and unaccented syllables. The various kinds of feet are named and marked after the manner of Classical Prosody, although the latter is based on *quantity*, not on *accent*. The following are the feet used in English poetry, in the order of their importance:—

Iambus—an unaccented syllable followed by an accented syllable (˘ ´). Examples: delight, reduce, apart.

Trochee—the reverse of an iambus (´ ˘). Examples: beauty, happy, notice.

Anapaest—two unaccented syllables followed by an accented (˘ ˘ ´). Examples: reappoint, interrupt.

Dactyl—an accented followed by two unaccented syllables (´ ˘ ˘). Examples: separate, happily.

Amphibrach (rare)—an accented between two unaccented syllables (˘ ´ ˘). Examples: appointment, revision.

For the sake of clearness we have made each foot correspond with a *word* in the above examples; but this of course is not

necessary. Thus to the sea forms an anapaest; whilst retri | bution forms two trochees.

399. KINDS OF LINE—A line may consist of any *number* of feet; usually (but not always) these feet are of the same *kind.* Further, whatever kind (iambic, trochaic, etc.) is chosen, generally prevails throughout the whole poem.

According as a line contains one, two . . . seven feet, it is called a monometer, dimeter, trimeter, tetrameter, pentameter hexameter or heptameter. Of these the pentameter, tetrameter and trimeter are the most important in English poetry.

It is not necessary that all the lines in a particular poem should be of the same kind (*i.e.* contain the same number of feet): thus we may have a quatrain consisting of lines of four and three feet alternately.

400. EXAMPLES OF IAMBIC METRES—As the iambic metres are the commonest in English poetry we give examples of these first of all.

Monometer: Excuse
My muse.

Dimeter: Our spoil | is won
Our task | is done.

Trimeter: Then I'll | your al | tars strew
With ro | ses sweet | and new.

Tetrameter: The Chief | in si | lence strode | before
And reached | that tor | rent's sound | ing shore.

Pentameter: Hope springs | eter | nal in | the hum | an breast
Man nev | er is | but al | ways to | be blest.

Hexameter: They love | and dote | on: call | him boun | teous
Buck | ingham.

Heptameter: Attend | all ye | who list | to hear | our no | ble
Eng | land's praise.

Examples of other metres.

Anapaestic Dimeter: From its source | es which well
In the tarn | on the fell.

Trochaic Trimeter: Onward | Christian | soldiers
Marching | as to | war.

Anapaestic Tetrameter:

But the ang | el of death | spread his wings | o'er the blast
And he breathed | on the face | of the foe | as he passed.

Dactylic Tetrameter:

Sorely thy | little one | drags by thee | barefooted.

Amphibrachic Tetrameter and Trimeter.

Ah Chloris | 'tis time to | disarm your | bright eyes
And lay by | those terri | ble glances.

NOTE.—The above amphibrachic measure may also be regarded as an anapaestic measure with an unaccented syllable missing in the first foot of each line and an additional unaccented syllable at the end of the second line thus :—

Ah Chlor | is 'tis time | to disarm | your bright eyes
And lay | by those ter | rible glanc(es.)

401. IRREGULARITY—Lines are often irregular. This may be due to two causes :—

(1) The lines may be *mixed, i.e.* may contain different kinds of feet: *e.g.* anapaests and iambuses occur in :—

When the rock | was hid | by the surg | e's swell
The mar | iners heard | the morn | ing bell.

(2) They may contain extra syllables or have syllables omitted. Such lines are called Hypermetric and Catalectic respectively.

Examples :—

(*a*) All that | glisters | is not | gold
Often | have you | heard that | told
This is a Catalectic Trochaic Tetrameter.

(*b*) 'T has done | upon | the prem | ises | but just | ice
But those | that sought | it I | could wish | more
Christ | ians.

This is a Hypermetric Iambic Pentameter.

When the odd syllable is *accented* as in (*a*), the line is catalectic; when *unaccented* as in (*b*), it is hypermetric.

402. THE CAESURA — As we read a line of poetry— especially one which contains four feet or more, our voice often makes a *natural pause*. This pause is called the Caesura; it often corresponds with the grammatical pause as marked by a comma, full stop, or colon. Its position in the line varies even a long line sometimes contains no Caesura at all.

Example:—

I have done nothing‖but in care of thee,
Of thee, my dear one,‖thee my daughter,‖who
Art ignorant of what thou art,‖nought knowing
Of whence I am,‖nor that I am more better
Than Prospero,‖master of a full poor cell,
And thy no greater father.

The second line in this passage appears to contain a second caesura after *daughter*.

403. SCANSION is the process of dividing lines into feet and syllables, marking the accents and caesura and describing the lines thus marked. Some lines, especially those which contain amphibrachs, may be scanned in more than one way with slightly different effect (see § 400). When any doubt exists, the method of division must depend on what will best suit the accompanying lines.

Examples:—

(1) Crom well | I charge | thee ‖ fling | away | ambi | tion.

An iambic pentameter: hypermetric, and with the first foot a Trochee.

(2) For men | may come | and men | may go
But I | go on | for ev | er.

Alternate iambic tetrameter and trimeter (the latter hypermetric).

(3) Would it might | tarry like | his, ‖ the | beautiful | building of | mine
This which my | keys in a | crowd ‖ pressed and im | portuned to | raise!

Dactylic hexameter; third and sixth feet catalectic.

404. RHYME — In addition to *metre*, an essential factor, certain other artistic devices are frequently employed in poetry. The chief of these is **rhyme** (more correctly *rime*) which is the recurrence of the same sound at the ends of two or more lines not necessarily consecutive. In order that two syllables may rhyme the sounds of the *vowel* and consonants following must be the same, but the *consonants* preceding each vowel sound must be different; thus *tell* rhymes with *sell* (same vowels); *foe* with *glow* (same vowel sound). But *grow* does not rhyme with *brow*, because the vowel sound is different; and *send* does not rhyme with *ascend*, because the consonants preceding are of the same sound. The above examples *tell, sell: foe, glow:* are called **single** or masculine rhymes.

In a **double** or feminine rhyme, the last syllables are of identical nature, and it is the last but one which rhymes: *e.g. clearest* and *nearest, meeting* and *fleeting*.

The rhyme may even be thrown back one syllable more, when it is called a **triple** rhyme: *e.g. wandering, pondering*.

NOTE.—A rhyme always occurs on an accented syllable; in consequence of this many trochaic and dactylic lines are catalectic in the last foot (§ 401).

405. VERSIFICATION—Poems which are built up in stanzas of any kind almost invariably rhyme.

A frequent form of the rhymed couplet is the iambic pentameter. This is known as the **Heroic Couplet**.

Example: Hope springs eternal in the human breast
Man never is, but always to be blest.

A frequent form of quatrain is the alternate iambic tetrameter and trimeter, with alternate rhymes. This is known as **Common Metre**.

Example :—

Once more the gate behind me falls:
Once more before my face
I see the moulder'd abbey walls
That stand within the chase.

Mention may here be made of **The Sonnet**, a curious little poem consisting of a single stanza of 14 lines (usually iambic pentameters), with only four or five rhymes.

As an example we will consider Milton's "Sonnet on his Blindness."

When I consider how my light is spent	*a*
Ere half my days in this dark world and wide,	*b*
And that one talent which is death to hide,	*b*
Lodged with me useless, though my soul more bent	*a*
To serve therewith my Maker, and present	*a*
My true account, lest He returning chide;	*b*
"Doth God exact day-labour, light denied?"	*b*
I fondly ask: but Patience, to prevent	*a*
That murmur, soon replies: "God doth not need	*c*
Either man's work, or His own gifts; who best	*d*
Bear His mild yoke, they serve Him best: His state	*e*
Is kingly; thousands at His bidding speed,	*c*
And post o'er land and ocean without rest;	*d*
They also serve who only stand and wait."	*e*

If we look at the different rhyme-sounds we note that the scheme of rhymes of the above is a b b a | a b b a | c d e | c d e. There are other types of Sonnet in which the rhymes are arranged differently.

Unrhymed Poetry is known as **Blank Verse.** The term is applied especially to unrhymed iambic pentameters—in which the works of Shakspeare and Milton are for the most part written.

Example :—

The quality of mercy is not strained:
It droppeth as the gentle rain from heaven
Upon the earth beneath; it is twice blessed;
It blesseth him that gives and him that takes.

406. ALLITERATION — An effect somewhat opposite to that of rhyme is obtained by *Alliteration*, which consists in the recurrence of the same sound at the *beginning* of two or more accented syllables in the same line. The device formed the

main basis of Old English poetry, and occurred to a large extent in Middle English.

Example :—

In a *s*omer *s*eson when *s*oft was the *s*onne,
I *sh*ope me in *sh*roudes, a *sh*epe as I were.

The alliterative letter in the first line is *s*, in the second *sh*. Shakspeare and Milton use it occasionally, and it is sometimes, though rarely, found even in modern poetry.

Examples :—

(*a*) *F*ierce *f*iery warriors *f*ought upon the clouds.
(*b*) Of *C*ambalu, seat of *C*athaian *C*an.
(*c*) The *s*ly *s*low hours *sh*all not *de*terminate
The *d*ateless limit of thy *d*ear exile.
(*d*) *F*ull many a *fl*ower is *b*orn to *bl*ush unseen.

c and *d* are examples of *Double Alliteration*; *c* is somewhat imperfect.

407. SUBJECT MATTER OF POETRY—It is obvious that all subjects of whatever nature, are suitable for treatment in prose; but there are limitations in the themes appropriate to poetry.

An engineering drawing may be, in its way, a work of art, yet it is not the sort of subject a painter would use for his brush. So it is with poetry. A treatise on science or other technical work in poetry would be absurd.

There are, then, certain commonplace subjects—we call them *prosaic*—which make no appeal to the imagination; and these are not fitted for an artistic treatment such as poetry should give. Attempts at poetic treatment of prosaic subjects may be found in the works of any fifth-rate poet of the present day; and even great poets have occasionally lapsed into the ridiculous by such attempts. Thus Dryden solemnly describes in poetry the symptoms of small-pox; and even Wordsworth (who of all poets was most successful in dealing with the simplest subjects artistically) descends to bathos in "The Idiot Boy" and "The Thorn."

Certain mnemonic lines like—

Thirty days hath September,
April, June, and November, etc.,

cannot be justly called poetry at all.

408. POETIC DICTION — Just as the subject-matter of poetry is of a special nature, so is it with the *diction*. Wordsworth indeed at first stated that there should not be any difference between the language of prose and poetry; but he certainly did not illustrate the principle in the majority of his poems, and he was afterwards forced through outside criticism to modify his doctrine. It is perfectly true that to use a stilted and artificial diction, and to say a thing in a roundabout way merely to produce an extraordinary effect—as some of the eighteenth century writers did—is but to exchange good prose for bad poetry.

There are, however, certain differences between the diction of prose and of the poetry of the greatest writers in our language. These may be classified as follows :—

(1) The **elimination** from the domain of poetry of certain **words and phrases** which the artistic ear feels to be more or less prosaic or inartistic, either because of their sound or because of their meaning. Thus a poet hardly ever uses technical terms of any description, and he substitutes *swine* for *pig*, *wroth* for *angry*, etc.

(2) The use of **archaïc** or **uncommon** words. Thus we find even in modern poetry such archaïsms as :—

brand (=sword), helm and casque (=helmet), wight (=person), sooth (=truth), caitiff (=villain : originally, captive), peradventure, haply (=perhaps), eft (=again, after), asunder (=in two), reft (=deprived of), sware (=swore), brake (=broke), clomb (=climbed), foughten (=fought), thou, twain (=two), rathe (=early).

And the following are examples of uncommon and coined words frequently found in poetry :—

marge, mere, tarn, swain, steep (=hill), deep (=sea), gore, fane, sire, zephyr, damsel, liege, quest, vernal, sylvan, gelid, rapt, comely, unfriended, disedge. Nearly all these examples are from Tennyson.

(3) **Grammatical Licence.** Many of the rules of grammar laid down for prose composition are not strictly observed in poetry; indeed, several of the examples given for correction in previous chapters have been chosen from standard poetry. For a poet to say "There let him *lay*" (for *lie*) is rather beyond the limits

even of poetic licence; in the following, examples of some of the common liberties—considered permissible—of standard poets are illustrated:—

(*a*) Use of one Part of Speech for another, particularly Adjective for Adverb:—

(1) Thereat she suddenly laughed and *shrill*.
(2) The *firm* connected bulwark seems to grow.
(3) Young man, thou couldst not die more *honourable*.

(*b*) Past Tense for Past Participle:—

Then, Brutus, I have much *mistook* your passion.

(*c*) Use of the Reflexive Pronoun for Personal or vice versa:—

(1) Where I will heal *me* of my grievous wound
(2) To call it freedom when *themselves* are free.

(*d*) Peculiar uses of the Dative:—

(1) He plucked *me* ope his doublet.
(2) When and where likes *me* best.

(*e*) Pleonasm:—

(1) I sit *me* down a pensive hour to spend
(2) Those friends thou hast, and their adoption tried
Grapple *them* to thy soul with hoops of steel.

(*f*) Ellipsis:—

(1) Surely a precious thing, one worthy ^ note,
Should then be lost.
(2) Now man ^ to man, and steel ^ to steel,
A chieftain's vengeance thou shalt feel.

(4) **Change in Order.** For artistic effect, for emphasis, and also to suit the metre, the order of words in poetry may be varied almost indefinitely, provided that ambiguity does not result.

Examples:—

(1) Then like a stormy sunlight smiled Geraint.
(2) Rose a nurse of ninety years.
(3) His eyes he opened and beheld a field.
(4) "Deafer," said the blameless king,
"Gawain, and blinder unto holy things
Hope not to make thyself by idle vows."

Further examples will be found in Chapter xvi.

(5) **Use of Figures of Speech.** These are used with much

greater freedom in poetry than in prose. Several examples from poetry have already been given (Chapter xxx.).

(6) **Use of Ornament.** The whole art of poetry, setting aside the formal rules of metre which govern it, consists in the beauty of the "word-painting," as we may style it.

409. POETICAL PROSE—We have considered in what respects poetry differs from prose. We may now ask, is there any form of composition that lies between the two? There certainly is a considerable and ever-increasing amount of prosaic poetry which might well be consigned to the flames. But is there such a thing as poetical prose? The answer is in the affirmative. We have already said that much of the best of our prose is rhythmical to a certain extent (§ 396). This is especially the case with certain truly literary translations of poetry. Certain parts of the Bible, *e.g.* The Psalms, portions of Isaiah, the song of Deborah, the Song of Solomon, are truly poetical, although translated in the form of prose.

410. CLASSIFICATION OF POETRY—It would be possible to classify poetry under the same headings as were adopted for the classification of prose. Owing, however, to the different nature of poetry, it will be found more convenient to group poems as:—

I. Epic, II. Drama, III. Narrative, IV. Satire, V. Lyric, VI. Elegy, VII. Descriptive (including Pastoral), VIII. Miscellaneous.

I. The Epic ranks with the Drama as the highest of all forms of poetry. The subject of the Epic must be a great and complex action, historical or legendary. The heroes must be great persons with high ideals, and the style of the poem must be correspondingly dignified. The poem, which is usually of great length, is developed by a mixture of the dramatic and narrative elements.

English possesses very few epics. One of the very earliest of English poems, Beowulf, is an Epic; but by far the greatest in the language is Milton's "Paradise Lost."

II. The Drama is a form of poetry dealing with action. In it a story of some sort is worked out by means of a series of con-

versations, intended to be accompanied by appropriate actions, for which stage directions are sometimes given.

The chief kinds of English Drama are:—

(1) *Tragedy*, in which the incidents are of a serious and often terrible nature, culminating in the destruction and death of the principal characters.

Shakspeare's "Othello," "Macbeth," "Hamlet" and "King Lear" are the four greatest tragedies in our literature. Mention may also be made of Marlowe's "Dr Faustus," Webster's "Duchess of Malfi" and Ford's "Broken Heart."

(2) *Comedy*, in which the incidents are of a lighter nature, giving scope for jest, tricks, and humour, and also for love. Though events of a serious nature are not precluded, the end is generally satisfactory to all concerned. Shakspeare's Comedies take the first rank; to them may be added Jonson's "Epicene" and "Every Man in his Humour." Large portions of comedy, sometimes even the whole, are written in prose.

When a comedy degenerates into a mere display of sparkling humour without much plot, it becomes a *Farce*. Shakspeare's "Comedy of Errors" is practically a Farce.

(3) *Tragi-comedy*. When a play has neither the great amount of wit nor the light badinage of a comedy, but possesses some situations which, though they might well end tragically, actually do not, it is often termed a Tragi-comedy.

Shakspeare's "Merchant of Venice" and "Measure for Measure," though usually classed as Comedies, are of this nature.

Here also may be placed what are sometimes known as *Romances*, plays of much the same nature as an ordinary novel: *e.g.* Shakspeare's "Tempest," "Winter's Tale," and "Cymbeline."

(4) *History*, in which the plot is based upon, and the principal characters are drawn from, history. Frequently, of course, such plays may be comic and tragic as opportunity offers.

The most notable examples are: Shakspeare's Roman and English historical plays, Jonson's "Cataline and Sejanus," Marlowe's "Edward II.," Tennyson's "Becket."

III. The Narrative. This class of poetry corresponds very nearly to the fiction class of prose (§ 393). It includes:—

(1) Historical poems, such as Drayton's "Barons' Wars," Dryden's "Annus Mirabilis," Macaulay's "Lays" and "Armada," Gray's "Bard."

(2) Tales, such as Chaucer's "Canterbury Tales," Tennyson's "Idylls of the King" and "Enoch Arden," Byron's "Childe Harolde," Scott's "Marmion," Coleridge's "Ancient Mariner."

(3) Allegories, such as Spenser's "Faerie Queene," Langland's "Piers Plowman."

IV. The Satire (see § 393). Examples are: Butler's "Hudibras," Dryden's "Absalom and Ahitophel" and "Hind and Panther," Byron's "English Bards and Scotch Reviewers."

Under this heading, too, may be included what are sometimes called *mock-heroic poems*, written as though they were romances, but full of satire and humour: *e.g.* Pope's "Rape of the Lock."

V. The Lyric, as its name implies, was a piece originally, in early times, accompanied by the music of the lyre. Hence lyrical poems are of the nature of songs—fresh and spontaneous utterances. They are short poems dealing for the most part with Religion, Love, Patriotism, and War. A collection of the most beautiful lyrics in the language will be found in "The Golden Treasury."

Of *Religious Lyrics* may be mentioned the poems of Herbert (called The Temple), of Crashaw, and of Keble (called the Christian Year). Many hymns, too, are of this nature.

Of *Love Lyrics* the most exquisite in the language are probably those of Herrick; many of his contemporaries, also, produced some beautiful love-songs.

Patriotic Lyrics are exemplified by many of Wordsworth's Sonnets, the poems of Burns and Scott, and some of those of Tennyson and Rudyard Kipling.

VI. The Elegy, in its simplest form, is a poem mourning the loss of some friend. The subject itself, however, frequently suggests further solemn reflections to which the poet gives expression.

Chief among the English Elegies are Milton's "Lycidas," Shelley's "Adonais," Tennyson's "In Memoriam," Gray's "Elegy in a Country Churchyard." Much of the oldest English poetry is elegiac in nature.

VII. Descriptive and Pastoral Poetry. Much beautiful poetry has been written concerning nature and man as influenced by

nature. Sometimes this takes the form of a description of a shepherd's life and feelings; it is then called *Pastoral* poetry.

Of general Descriptive poetry examples are Denham's "Cooper's Hill," and many of the poems of Wordsworth and Burns; of Pastoral poems, Spenser's "Shepherd's Calendar," Browne's "Britannia's Pastorals."

VIII. There are many poems which do not appear to belong to any of the foregoing classes. Some are purely poems of reflection and imagination, as Wordsworth's Odes to Immortality and Duty, and much of Shelley's and Keats' poetry. Some, as those of Browning, are dramatic in spirit, narrative in form. We can only include such poems under the rather unsatisfactory term miscellaneous.

411. In conclusion, let us ask ourselves wherein lies the difference between the masterpieces of English Literature and the composition of the average educated man? Apart from all rules of grammar and composition, there is a subtle difference which can be felt by anyone who has wandered through even the borderland of English literature—a difference more easily felt than explained or analysed. Briefly, it depends on **Style** in its broadest sense. Simplicity and yet not childishness, dignity without affectation, correctness but not pedantry, grace without insipidity, ornament and music without artificiality, force but not harshness, humour without the appearance of foolishness—these are some of the qualities of our greatest authors.

And above all, and over all, is the presiding spirit of **genius**, which besides helping its fortunate possessor to attain these qualities, endows him with a wider, deeper, broader aspect of life and nature. The earnest student who reads more and more of the best, will obtain at last a glimpse of perfection, even though he may not see it face to face with all its features clearly outlined. His composition will be gradually but surely illumined with something of the reflected glory of the great masterpieces of literature; and, fully conscious of all he owes to his masters and of his own shortcomings, he may turn to his work and echo with a proud humility the words of Touchstone: "A poor thing, my lord, but mine own."

EXERCISES ON CHAPTER XXXII.

1. Summarise the differences between Prose and Poetry.
2. Explain, and give an example of, each of the following: stanza, alliteration, caesura, heroic couplet, rhythm, blank verse.
3. What is meant by Fiction? Explain the various kinds, with instances.
4. Explain the structure of the Sonnet.
5. What is lyrical poetry? With what subjects does it mainly deal? Give examples.
6. Scan the following lines of poetry; mark the feet and accents of each and the caesura, if any, and describe the line, noting any irregularity:—

(1) He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is named.

(2) Into the valley of death
Rode the six hundred.

(3) Pack clouds away! and welcome day!
With night we banish sorrow.

(4) Men of England who inherit
Rights that cost your sires their blood!

(5) The bride kissed the goblet; the knight took it up,
He quaffed off the wine, and he threw down the cup.

(6) With everything that pretty is,
My lady sweet, arise!
Arise, Arise!

(7) But it whispered, bending downward,
"Take my boughs, O Hiawatha."

(8) Amidst the court a Gothic fountain played,
Symmetrical, but decked with carvings quaint.

(9) Handful of men as we were, we were English in heart and limb,
Strong with the strength of the race to command, to obey, to endure.

(10) Springlets in the dawn are steaming,
Diamonds in the brake are gleaming.

(11) Sport that wrinkled care derides,
And laughter holding both his sides.

(12) It is the little rift within the lute
That by and by will make the music mute.

(13) Just for a handful of silver he left us,
Just for a ribbon to stick in his coat.

(14) Most friendship is feigning, most loving mere folly:
Then heigh ho, the holly: this life is most jolly.

(15) Her timbers thrilled as nerves when through them passed
The spirit of that shock.

(16) Three fishers went sailing away to the west,
Away to the west as the sun went down.

(17) The monarch saw and shook,
And bade no more rejoice.

(18) Merrily, merrily, shall I live now,
Under the blossom that hangs on the bough.

(19) 'Tis the sunset of life gives me mystical lore,
And coming events cast their shadows before.
(20) I, as Aeneas our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Caesar.

7 Give an account of the metre of the following passages :—

(1) Then upon the ground the warriors
Threw their cloaks and shirts of deerskin,
Threw their weapons and their war-gear.
(2) To coxcombs averse, yet most civilly steering,
When they judged without skill, he was still hard of hearing.
(3) Thro' the shadow of the globe we sweep into the younger day,
Better fifty years of Europe than a cycle of Cathay.
(4) Ring out false pride in place and blood,
The civic slander and the spite.
(5) With scutcheons of silver the coffin is shielded,
And pages stand mute by the canopied pall.
(6) Near the face of dawn that draws athwart the darkness,
Threading it with colour like yewberries the yew.
(7) No useless coffin enclosed his breast,
Not in sheet or in shroud we wound him ;
But he lay like a warrior taking his rest,
With his martial cloak around him.
(8) Sceptre and crown must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.
(9) With fingers weary and worn,
With eyelids heavy and red,
A woman sat in unwomanly rags
Plying her needle and thread.
(10) Here and here did England help me : how can I help England ?—say,
Whoso turns as I, this evening, turn to God to praise and pray,
While Jove's planet rises yonder, silent over Africa.
(11) Emblem of happiness,
Blest is thy dwelling-place—
Oh, to abide in the desert with thee !
(12) How dares thy harsh rude tongue sound this unpleasing news ?
(13) Out upon it, I have loved three whole days together ;
And am like to love three more, if it prove fair weather.
(14) The small birds rejoice in the green leaves returning,
The murmuring streamlet winds clear through the vale.
(15) Long by the willow-trees vainly they sought her,
Wild rang the mother's screams o'er the g.ey water :
" Where is my lovely one ? Where is my daughter ? "
(16) I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine.

APPENDIX

ON THE

STYLE AND CHARACTERISTICS OF THE DIFFERENT PERIODS OF ENGLISH LITERATURE, Suitable Chiefly for the Scotch Leaving Certificate and English Pupil Teachers' Preliminary Certificate Examinations, and also for the London University Matriculation Examination under the New Regulations. A more detailed Treatment of this Subject is given in "English Literature" by the same Author.

412. In the course of a few pages no attempt can be made to indicate the individual style and characteristics of even the masters of our literature. A general idea of the gradual development of English Prose and Poetry may, however, be given, with special reference to such authors as seem typical of the age in which they lived, together with the names of the greatest authors in each period, and a selection of such of their works as seem most useful for the student to read. A few representative specimens of the different periods will be added. It must be clearly understood that, after all, the only true method of understanding the spirit of any period or the characteristics of any author, is to read the best work of that period or author; dogmatic generalisations, without first-hand acquaintance with the actual writings, serve only to give a false, or at best, a very restricted and vague notion of their qualities. Excellent criticisms of, and selections from, the best poets and prose writers in our language are to be found in Ward's "English Poets" (4 vols.) and Craik's "English Prose" (5 vols.), which should be consulted, if accessible to the student.

413. EARLY ENGLISH—The earliest English literature up to 1350 needs but a brief notice, since the language in which it

is written is far removed from modern English in grammar, vocabulary, and style. See §§ 7, 8, 15. The majority of prose works are translations or adaptations from the classics, or religious homilies. The scheme of versification of the poetry—which is frequently of a religious and elegiac nature—is based on alliteration (§ 406).

414. MIDDLE ENGLISH.

With **Chaucer**, who is typical of this period, English, as we know it, may be said to begin. His vocabulary contains many words now obsolete, and the grammar is not entirely freed from inflection; yet modern methods of construction are already apparent, and the literature of that period may be read without great difficulty by the student.

POETRY—The methods and general framework of the poetry are largely influenced by the French and Italian romances of the day, yet the subject is, as a rule, drawn from contemporary English life. Narrative poetry, often intermingled with allegory, is the favourite form of composition. The style is simple and ingenuous; and the references to nature in her sunniest moods—the May morning, the birds, the flowers—which permeate the poetry of Chaucer, are as fresh and unaffected as are his character studies and his descriptive sketches of medieval life. Rhyme takes the place of alliteration, the favourite line being the iambic pentameter. By the beauty and melody of his verse, Chaucer showed how effective the new English tongue could be as a vehicle for poetry and art. Gower, Occleve, Lydgate and other English poets followed Chaucer's methods, but are as a rule much inferior to the master; the Scotch poets James I., Henryson, Dunbar, and Douglas are, however, worthy disciples.

Works recommended: Chaucer's *Prologue to the Canterbury Tales, The Knight's Tale,* and some of his shorter poems; and, if accessible, James I.'s *The King's Quair,* and Dunbar's *The Thrissill and the Rois* or *The Goldyn Targe.*

415. PROSE—The prose of Chaucer's time is comparatively unimportant; it was usually modelled on Latin prose, and tended to a monotonous level with little or no individuality.

A century later, however, when poetry had nearly died out, a

new era opened with **Malory**, whose "Morte d'Arthur" was one of the earliest books to be printed. His prose may be considered as the complement of the poetry of Chaucer. His imagination, steeped in the realms of medieval chivalry, is perfectly matched by his style—simple yet effective, with a command of rhythm and euphony almost Elizabethan. His words are carefully chosen, and many of his own phrases now form part of the idiom of the language.

Lord Berners' translation of Froissart marks the highest point yet reached in English prose. His style, like that of Malory, is simple, yet full of unconscious art and grace, and his blending of the Teutonic and Romanic elements of our language is one of his finest characteristics. With his scholarly learning and his knowledge of court and society, he was in perfect sympathy with his original.

Sir Thomas More, whose "Utopia" was written in Latin, ranks, by his "History of Edward V.," as a master of English prose. His style is simple and comparatively modern; though occasionally a little cumbrous owing to Latin constructions, it combines, for the most part, his Latin scholarship with his idiomatic—almost conversational—English.

Works recommended: part of Malory's *Morte d'Arthur;* part of Berners' *Froissart* (if accessible), and More's *History of Edward V.*

416. ELIZABETHAN ENGLISH.

POETRY—Many qualities are common to the poets—indeed to all the writers—of this age: learning, particularly in literature, ancient and modern, due to the Renaissance and to the spread of printing; a wider knowledge of the world, the outcome of recent discoveries and travels; a national feeling, the result of the good government and settlement under the Tudors; freedom and liberty, and in some instances the best aspects of Puritanism, products largely of the Reformation; a new romance mainly derived from the courtly chivalry of the age; a wealth of imagination and a spirit of inquiry; purity of diction and sweetness of versification. The poetry of the age is not a sudden growth but the result of much experiment; new forms—the

Lyric, the Sonnet, the Pastoral, the Epic, the Masque, the Ode and, greatest of all, the Drama—appear for the first time; new metres, *e.g.* Blank Verse and the Spenserian stanza, are used. The subject of the poetry is nearly always Man as influenced inwardly by his passions and outwardly by Nature.

Spenser is the greatest poet (excluding the dramatists) of his age. In a sense, he is not entirely typical, since his diction is somewhat archaic—a conscious imitation of medieval English, particularly of Chaucer. He sometimes overdoes alliteration; he deliberately uses obsolete words; he takes liberties with the parts of speech and with constructions. Yet in spirit and power he is entirely Elizabethan and his works had a lasting influence on his successors. His favourite metre—the Spenserian stanza—consists of nine iambic lines, rhyming a b a b | b c b c | c, the first eight being pentameters, the last a hexameter; and he handles this metre with such skill that it never becomes monotonous. The charm of his poetry lies in the vividness of his descriptions, the graceful beauty of his imagery, the perfect harmony and ornament of his expression, and a tone of purity and delicacy not altogether general in his age.

Shakspeare, the type of all that is greatest in English, if not in the world's poetry, stands head and shoulders above many writers of high rank in the Drama. No adequate description can here be given of one whose work ought to be familiar to all. Mention may be made of his perfection of Blank Verse (introduced into the Drama by *Marlowe*); his wonderful ability to "hold the mirror up to nature"; his insight into human nature and the consequent life-like presentations of heroes and heroines of all classes, and the development of their characters in ever-varying moods and situations; his love of all that is beautiful and noble; his humour and pathos; the diversity and breadth of his knowledge; his development of the *technique* of the Drama; and, most of all, his unique command of language and versification.

Milton, though in date a little later, belongs in spirit to the Elizabethans. He is the creator of the English Epic, and the master, as far as pure poetry is concerned, of Blank Verse. He also handled the Elegy, Ode, Sonnet, and Masque in a manner

hitherto unknown. He is in every respect a great artist; his style—stately, almost sublime—is eminently suited to his subject. His language is always polished and dignified; though he sometimes coins words and constructions direct from Latin, they generally seem in keeping with the majestic rhythm of his verse. Probably as a result of his deep Puritanism, he is lacking in the humour and broad-mindedness of Shakspeare; yet in imagination and grace he is his equal, and in purity of thought and tone he is superior even to Spenser. His scholarship represents the zenith of the Renaissance spirit in English literature.

Herrick is a type of the lyrical poets of the latter part of this period. His poems are chiefly light, graceful love-songs, written in all kinds of metre, without much depth of thought, but with an infinite charm, sometimes gay, sometimes pathetic, that has given them a place among the gems of our literature. They show to some extent the influence, without, as a rule, the worst features, of Euphuism.

Works recommended in Drama: Shakspeare's *Julius Cæsar* (as a type of Roman Histories), *Henry V.* or *Richard II.* (for English Histories), *The Merchant of Venice* and *As You Like It* or *Twelfth Night* (for Comedies), *Hamlet* or *Macbeth* (for Tragedies); if possible, Marlowe's *Dr Faustus* (as the best example of Drama before Shakspeare), Ben Jonson's *Epicene* or *Every Man in his Humour* (as contemporary Drama), Webster's *Duchess of Malfi* (as later, and showing signs of decadence).

Works recommended in other poetry: Spenser's *Faerie Queene*, Book I.; some of Sidney's and Shakspeare's *Sonnets;* Milton's *Paradise Lost* (one book) and *Lycidas* or *Comus;* some of the lyrical poetry of Herrick and his school, such as may be found in *The Golden Treasury*.

417. PROSE—The prose of this period is mainly tentative and imperfect; there are, however, two marked tendencies in opposite directions.

(1) *The Latinic Style.* **Ascham** wrote correct but featureless English. He found it, as he says, easier to write Latin than English, and, as a consequence, his English is very much like literally translated Latin.

Hooker represents the highest point in this school of prose. He is a really great writer; his work is deeply thoughtful and logical, and his style is polished and ornate, rising at times to splendid outbursts of oratory. To modern readers, his sentences

are often too long and his digressions from the main point tedious; he frequently uses curious constructions and changes the natural order of words, in the manner of Latin.

(2) *The Euphuistic Style.* **Lyly**, in his *Euphues*, invented a style of his own, which had a considerable influence on his contemporaries. He is essentially a cultured court writer, full of affectations and quaintness, with a certain amount of wit of the showy type. He had almost a mania for similes, which he strings together in lists, drawn from the virtues of animals, plants, precious stones, and uncommon objects; he employed alliteration till it became wearisome; he made frequent use of antithesis, balancing phrases against one another in a very unreal and artificial manner. Yet, putting aside his eccentricities, his English is homely and plain, and some credit is due to him for striking out a new line in English prose.

Bacon marks the beginning of a new style, though he thought little of English as a literary instrument. His style is well suited to his shrewd and logical thought. His phraseology is far more modern than that of any of his predecessors; his sentences are short and terse, full of matter, yet seldom obscure. He has some of the dignity of the Latinic style and some of the buoyancy of the Euphuistic, yet the shortcomings of these are never visible in his work, unless it be, perhaps, a fondness for antithesis.

Works recommended: a portion of Lyly's *Euphues*, one book of Hooker's *Ecclesiastical Polity*, a few of Bacon's *Essays* and *The New Atlantis*, Milton's *Areopagitica*, and the *Bible*.

418. THE RESTORATION PERIOD.

POETRY—After 1630, the freshness and naturalness of spirit, combined with the fervour and imaginative genius of the great Elizabethans, gradually faded away. In its place we find artificial conceits, far-fetched comparisons, and bombastic language—products largely of the worst features of Euphuism; and further, a lack of restraint in the use of metre. The consequence of such poetry was a complete reaction. An attempt was made to introduce a more correct and critical spirit into poetry and to lay down certain rules of art. Although the poetry as a result became more mechanical, the genius of Dryden and Pope pre-

vented it from becoming merely artificial, and showed that greater finish of versification and conscious polish and ornament could produce a real work of art.

The subjects of poetry also changed. Instead of the absorbing interests in man and his feelings and nature we find a critical spirit introducing such elements as satire, philosophy, politics, and metaphysics. We may also observe an anti-Puritan manner—less reverent, more morally lax, more comic in its nature—influenced to some extent by French manners and ideals.

Dryden is one of the greatest of English satirists. His earlier work consisted mainly of dramas, which bear something of the influence of the French school, and in which we may see the gradual development of the *heroic couplet* (§ 405) over which he attained perfect command, although he also uses blank verse and lyrical measures at times. It is by his satire, full of pungent, sparkling wit, that he ranks as perhaps the greatest poet from the Restoration to Wordsworth. He purified the style of English, and polished and reduced to order its verse; he substituted vigour and practical common-sense for the aimless meanderings of his predecessors.

Pope wrote chiefly *didactic satire*, *i.e.* satire having behind it an idea of moral instruction. The heroic couplet is his chief form of verse; and he brought it to a degree of perfection never surpassed before or since. He is a true artist; he seems to know by intuition exactly the right words or phrases to employ, the amount of ornamentation necessary and suitable; his skill in rhyme is very great; and his wit and sarcasm are brilliant.

Works recommended: one of Dryden's longer poems, *e.g.*, *Absalom and Achitophel*, or *The Hind and the Panther*; Pope's *Essay on Man* (philosophical) or *The Rape of the Lock* (mock heroic); part of Butler's *Hudibras* (humorous satire); also Gray's *Elegy in a Country Churchyard* and *The Bard*; and Goldsmith's *Traveller* (these three not altogether characteristic of the age).

419. PROSE—The age is essentially an age of reason and criticism, subjects essentially suited to prose.

Dryden may be termed the Father of Modern English Prose. He first taught the use of prose not merely for didactic purposes but as a critical and at the same time an artistic vehicle of

literature. He forsook both the Latinic and the Euphuistic styles of the past, and introduced a new style, partly his own, partly modelled on the French; he appeals directly, simply, and forcibly to the reader, preferring the short sentence and using the right word and phrase in the right place; he is free from any tricks or affectation, and without any conscious attempt at mere ornamentation.

The good work begun by Dryden was carried to an even greater degree of perfection by **Addison**, whose natural, almost colloquial elegance is well matched by his good sense and his urbanity. His wit and polite irony are of the graceful rather than the boisterous type. His style represents the highest literary art to which prose had yet attained; he seems to have consciously realised that prose may be made just as beautiful and artistic as poetry. Much the same may be said of **Steele**.

Defoe prepared the way for the NOVEL, the real fathers of which are **Richardson** and **Fielding**.

Works recommended: some of Dryden's *Essays*, Bunyan's *Pilgrim's Progress*, Goldsmith's *Vicar of Wakefield* (a form of Novel), Swift's *Gulliver's Travels* or *Tale of a Tub* (satire), Defoe's *Robinson Crusoe*, part of the *Spectator Papers* (Addison and Steele).

420. FROM 1780 TO 1830.

POETRY—The followers of Pope soon brought poetry into ridicule by writing in a false artificial style without any poetic fire or real feeling; hence their poetry became as unreal in an opposite direction, as that of the poets before the Restoration. A new school of poetry began with Wordsworth and Coleridge, in which nature and the relation of man to it became the absorbing theme.

Wordsworth may be taken as the type of one aspect. To him Nature was a living personality, her relation to mankind the most intimate and loving. The French Revolution and its results awoke in him a spirit of liberty and patriotism which pervades his later work. His style is simple and his subjects ordinary and very little idealised; indeed, in these respects he made as little difference as possible between prose and poetry, sometimes expressing himself in almost too matter-of-fact a manner. His

metre is free and varied, and at times very beautiful; his language is pure and graceful.

Coleridge, with all Wordsworth's reverence for nature, viewed it from a slightly different standpoint. He took as his theme the romantic—the uncommon, unfamiliar, and therefore often idealised aspect of nature and man.

Shelley is supreme on the imaginative side. He is the poet of the ideal, the unattainable. He looked on nature as the real home of man, the mother to whom man ought always to appeal and to whom every standard should be referred. His poems breathe a spirit of rebellion against the world and against orthodox forms of belief. A wonderful sense of the music of words and a rich colouring of expression, distinguishes his poetry from all others, except perhaps that of **Keats**.

Burns wrote of the manners and sentiments of homely human nature of the poorer classes amongst whom he lived. His love songs and ballads, full of passion and often of pathos, recall those of Herrick: while his love of nature—the beasts of the field, the flowers, the seasons—reminds us of Wordsworth. His measures are mainly those of his favourite poets of the past generation.

Works recommended: Wordsworth's *Ode to Immortality*, *Michael*, some *Sonnets*; Coleridge's *Ancient Mariner* and *Christabel*; Shelley's *Adonais* and *Prometheus Unbound*; Keats' *St Agnes' Eve* and *Hyperion*; Byron's *Childe Harold* or *Manfred*; Scott's *Marmion* or *Lay of the Last Minstrel*; some of Burns' *Poems*.

421. PROSE — Prose had practically reached its highest development before this date. There remained for it to be adapted in style and manner to the endless variety of subjects of modern times. We may note a certain loss of stateliness, due, perhaps, to the gradual development of the *journalistic* style, which must be terse and crisp, and which, to be impressive, often adopts mannerisms. With this feature, however, the earlier writers are almost untouched.

Scott raised the novel to a position of supreme importance in literature. His wonderful fidelity to the spirit of history was combined with a dramatic power of narration and a vividness in the description of the picturesque. His sentences are sometimes

irregular, even ungrammatical, occasionally unmusical; his paragraphs often show signs of haste or carelessness; but these infrequent lapses pass almost unnoticed in the general effect of his romances, in which everything seems natural and harmonious —a result due, in no small measure, to his perfect comprehension of, and sympathy with, his subject.

Works recommended: three of four of the *Waverley Novels;* one of Jane Austen's novels, *e.g., Pride and Prejudice* or *Sense and Sensibility;* Southey's *Life of Nelson;* Lamb's *Essays of Elia.*

422. SINCE 1830.

POETRY—**Tennyson** is remarkable for the breadth of range of his subjects and for his human sympathy; to this latter is due his power of dealing with every phase of emotion in man. His simple unorthodox faith felt no opposition but rather confirmation in the discoveries of modern science; and he welcomed progress and social reform, beautifying by his art all that appears sordid and prosaic in life. He is essentially a patriot, holding fast to the best ideals of English national life. His literary and artistic training were thorough. His verse is, in consequence, graceful and polished; it is also almost as ornate and melodious as that of Keats. In his descriptions of natural scenery he is as accurate and sympathetic as Wordsworth. The measures, chiefly lyrical, which he employed with great success, are as varied as his subjects.

Browning introduces all subjects, ancient and modern, into his poetry: art, music, learning, paganism, early Christianity, love, and war, are found side by side. The chief aim of his poetry is to explain the purpose of life. His poetry is dramatic in spirit, but is couched in a lyrical form. His style is at times very rugged and his meaning often obscure. Some of his situations are weird yet not unreal, and many of his metrical attempts are decidedly peculiar.

Works recommended: Tennyson's *In Memoriam, Enoch Arden,* part of *Idylls of the King;* Browning's *Rabbi Ben Ezra, The Last Ride Together,* and *The Boy and the Angel;* also Macaulay's *Lays of Ancient Rome.*

423. PROSE—Among the multitudes of prose-writers of this

period only four can here be mentioned: two of the greatest writers on intellectual topics, and two of the greatest novelists.

Macaulay, the originator of the historical essay, is one of our greatest pictorial writers. He deals with the individual, not by nimself, but in conjunction with the times in which he lived. His style is eloquent, full of energy, fluent and clear. He is fond of antithesis, and nearly always uses the short sentence, thereby obtaining vividness and brilliancy.

Carlyle deals with the ethical conduct of the individual and the political life of the community. His style is unfettered by—almost defiant of—any rules: contorted diction, Germanic compound adjectives, introduction of, or literal translation of foreign words, use of capital letters, dropping of conjunctions, pronouns, and verbs, are eccentricities to be found everywhere in his works. He has, however, a vigour of style, a novelty in the way of regarding persons and things, and a grasp of his subject, which mark him as a genius.

Dickens and **Thackeray** stand out pre-eminently as the greatest of English novelists. The former deals mainly with low and middle-class life in a cheery and sympathetic manner; his knowledge of the human heart, especially of the lower classes, and his wonderful fund of humour and his pathos, are to be found nowhere out of Shakspeare. The latter deals mainly with high life; his work is satirical, even cynical, without much of the humour, and without the sympathy of Dickens.

Works recommended: Macaulay's *Essay on Clive* or *Warren Hastings;* Carlyle's *Heroes and Hero-Worship* or *Sartor Resartus;* Dickens' *David Copperfield, Tale of Two Cities,* and others; Thackeray's *Vanity Fair* or *Pendennis.* Also the following: Ruskin's *Sesame and Lilies;* R. L. Stevenson's *Treasure Island* or *Kidnapped;* George Eliot's *Adam Bede* or *Felix Holt;* C. Brontë's *Jane Eyre* or *Shirley.*

SPECIMENS OF PROSE AND POETRY

424. In a few isolated passages it is impossible to show all the characteristics of the individual writers or even of their age; but the following passages have been chosen to illustrate, as far as possible, the qualities mentioned in the above paragraphs.

CHAUCER—*Prologue to the Canterbury Tales ; The Prioress.*

Full semely her wimple y-pinched was ;
Her nose tretys ; her eyen grey as glass ;
Her mouth full small, and thereto soft and red :
But sikerly she had a fair forehead.
It was almost a spanne broad, I trow ;
For hardily she was not undergrowe.
Full fetys was her cloak, as I was ware.
Of small coral about her arm she bare
A pair of bedes gauded all with green ;
And thereto hung a brooch of gold full sheen,
On which was first y-writ a crowned A,
And after " Amor vincit omnia."

MALORY—*Morte d'Arthur.*

Then Sir Bedivere took the king upon his back—and so went with him to the water side. And when they were at the water side, even fast by the bank, hoved a little barge, with many fair ladies in it, and among them all was a queen, and all they had black hoods and all they wept and skrieked when they saw King Arthur. " Now put me into the barge," said the king ; and so he did softly. And there received him three queens with great mourning ; and so they set him down and in one of their laps King Arthur laid his head, and then that queen said " Ah ! dear brother ! Why have ye tarried so long from me ? " And so they rowed from the land.

SPENSER—*Faery Queene ; The Cave of Mammon.*

Both roof, and floor, and walls, were all of gold,
But overgrown with dust and old decay,
And hid in darkness, that none could behold
The hue thereof ; for view of cheerful day
Did never in that house itself display,
But a faint shadow of uncertain light.
Such as a lamp, whose life does fade away,
Or as the moon, clothëd with cloudy night,
Does show to him that walks in fear and sad affright.

NOTE.—No specimens of Shakspeare or Milton are given, as they are doubtless familiar to all. One of Milton's Sonnets will be found on page 345. An illustrative passage from Hooker is given on page 215.

HERRICK—*To Anthea.*

Bid me to live and I will live
Thy Protestant to be,
Or bid me love and I will give
A loving heart to thee.

Bid me despair and I'll despair
Under that cypress tree,
Or bid me die and I will dare
E'en death, to die for thee.

Thou art my life, my love, my heart,
The very eyes of me ;
And hast command of every part
To live and die for thee.

LYLY—*Euphues.*

(*a*) For as Amulius the cunning painter so portrayed Minerva, that which way so ever one cast his eye, she always beheld him, so hath Cupid so exquisitely drawn the image of Thirsus in my heart, that what way soever I glance, me thinketh he looketh stedfastly upon me.

(*b*) As by basil the scorpion is engendered and by the means of the same herb destroyed, so love which by time and fancy is bred in an idle head, is by time and fancy banished from the heart.

BACON—*Essay on Studies.*

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring: for ornament, is in discourse; and for ability, is in the judgment and disposition of business.

To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humour of a scholar. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested. Reading maketh a full man; conference a ready man; and writing an exact man. Histories make men wise; poets, witty; the mathematics, subtile; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend. So every defect of the mind may have a special receipt.

POPE—*Essay on Man.*

Cease then, nor Order imperfection name:
Our proper bliss depends on what we blame.
Know thy own point; this kind, this due degree
Of blindness, weakness, Heav'n bestows on thee.
Submit.—In this, or any other sphere,
Secure to be as blest as thou canst bear;
Safe in the hand of one disposing Pow'r,
Or in the natal, or the mortal hour.
All Nature is but Art, unknown to thee;
All Chance, Direction, which thou canst not see;
All Discord, Harmony not understood,
All partial Evil, Universal Good:
And, spite of Pride, in erring Reason's spite,
One truth is clear, whatever is, is Right.

DRYDEN—*Essays.*

He (*Shakspeare*) was the man who of all modern and perhaps ancient poets had the largest and most comprehensive soul. All the images of nature were still present to him, and he drew them not laboriously but luckily; when he describes any thing you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation; he was naturally learned: he needed not the spectacles of books to read nature; he looked inwards, and found her there. He is always great, when some great occasion is presented to him: no man can say he ever had a fit subject for his wit, and did not then raise himself as high above the rest of poets, "Quantum lenta solent inter viburna cupressi."

ADDISON—*Spectator*, No. 108.

Will Wimble is younger brother to a baronet, and descended of the ancient family of the Wimbles. He is now between forty and fifty; but being bred to no business and born to no estate, he generally lives with his elder brother as superintendent of his game. He hunts a pack of dogs better than any man in the country, and is very famous for

finding out a hare. He is extremely well versed in all the little nandicrafts of an idle man: he makes a May-fly to a miracle; and furnishes the whole country with angle-rods. He carries a tulip root in his pocket from one to another, or exchanges a puppy between a couple of friends that live perhaps in the opposite sides of the county. These gentleman-like manufactures and obliging little humours, make Will the darling of the county.

WORDSWORTH—*Ruth.*

He told of the Magnolia, spread
High as a cloud, high over head!
The cypress and her spire,
—Of flowers that with one scarlet gleam
Cover a hundred leagues, and seem
To set the hills on fire.

The youth of green savannahs spake,
And many an endless, endless lake,
With all its fairy crowds
Of islands, that together lie
As quietly as spots of sky
Among the evening clouds.

COLERIDGE—*Christabel.*

Outside her kennel the mastiff old
Lay fast asleep, in moonshine cold.
The mastiff old did not awake,
Yet she an angry moan did make!
And what can ail the mastiff bitch?
Never till now she utter'd yell
Beneath the eye of Christabel.
Perhaps it is the owlet's scritch:
For what can ail the mastiff bitch?

SHELLEY—*Adonais.*

He is made one with Nature. There is heard
His voice in all her music, from the moan
Of thunder to the song of night's sweet bird.
He is a presence to be felt and known
In darkness and in light, from herb and stone,
Spreading itself where'er that Power may move
Which has withdrawn his being to its own,
Which wields the world with never-wearied love,
Sustains it from beneath, and kindles it above.

BURNS—*Cotter's Saturday Night.*

The cheerfu' supper done, wi' serious face,
They, round the ingle, form a circle wide;
The sire turns o'er, wi' patriarchal grace,
The big ha' Bible, ance his father's pride:
His bonnet reverently is laid aside,
His lyart haffets wearing thin an' bare.
Those strains that once did sweet in Zion glide,
He wales a portion with judicious care;
And "Let us worship God" he says, with solemn air.

SCOTT—*Guy Mannering; Dominie Sampson.*

He was of low birth, but having evinced, even from his cradle, an uncommon seriousness of disposition, the poor parents were encouraged to hope that their *bairn*, as they expressed it, "might wag his pow in a pulpit yet." With an ambitious view to such a consummation, they pinched and pared, rose early and lay down late, ate dry bread and drank cold water, to secure to Abel the means of learning. Meantime, his tall, ungainly figure, his taciturn and grave manners, and some grotesque habits of swinging his limbs, and screwing his visage, while reciting his task, made poor Sampson the ridicule of all his school companions.

TENNYSON—*The Passing of Arthur.*

The old order changeth, yielding place to new,
And God fulfils himself in many ways,
Lest one good custom should corrupt the world.
Comfort thyself: what comfort is in me?
I have lived my life, and that which I have done
May He within himself make pure! but thou,
If thou shouldst never see my face again,
Pray for my soul. More things are wrought by prayer
Than this world dreams of. Wherefore, let thy voice
Rise like a fountain for me night and day.
For what are men better than sheep or goats
That nourish a blind life within the brain,
If, knowing God, they lift not hands of prayer
Both for themselves and those who call them friend?
For so the whole round earth is every way
Bound by gold chains about the feet of God.

NOTE.—Another passage from the same poem occurs on page 382, question 3 (*a*).

BROWNING—*Rabbi Ben Ezra.*

Ay, note that Potter's wheel,
That metaphor! and feel
Why time spins fast, why passive lies our clay,—
Thou, to whom fools propound,
When the wine makes its round,
"Since life fleets, all is change; the Past gone, seize to-day!"

Fool! All that is, at all,
Lasts ever, past recall;
Earth changes, but thy soul and God stand sure;
What entered into thee,
That, was, is, and shall be;
Time's wheel runs back or stops: Potter and clay endure.

MACAULAY—*Trial of Warren Hastings.*

Neither military nor civil pomp were wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshalled by the heralds under Garter-King-at-Arms. The judges in their vestments of state attended to give advice on points of law. Near a hundred and seventy lords, three-fourths of the Upper House as the Upper House then was, walked in solemn order from their usual place of assembling to the tribunal. The junior baron present led the way, George Elliot, Lord Heathfield.

recently ennobled for his memorable defence of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, Earl Marshal of the realm, by the great dignitaries, and by the brothers and sons of the King. Last of all came the Prince of Wales, conspicuous by fine person and noble bearing.

THE STUDY OF A PASSAGE OF PROSE OR POETRY

425. The chief technical points to be noticed in the critical examination of a passage (omitting such considerations as its æsthetic value as a piece of literature) are :—

1. (*a*) Its general meaning and the main ideas intended to be conveyed by the writer; (*b*) The exact meaning of any difficult phrases or sentences.

2. Any allusions or references in it: (*a*) historical; (*b*) to the poet's life, works or character; (*c*) to the age in which he lived.

3. Any grammatical peculiarities, unusual order of words, foreign or abnormal constructions, idiomatic phrases (see § 408).

4. The words contained in it: (*a*) poetical; (*b*) archaic; (*c*) used in a special sense; (*d*) origin, if uncommon; (*e*) suitability; (*f*) musical effect of (see § 408).

5. Any figures of speech: their beauty and appropriateness (Chapter xxx.)

6. Ornament: (*a*) striking epithets (*e.g.* Adjectives, Adverbs, or Adj. and Adv. phrases): (*b*) suitability : (*c*) whether plain, neat, graceful or flowery.

7. Metre; rhyme and alliteration, if any (§§ 396-406).

8. Style: (*a*) whether suited to the subject; (*b*) grave or gay, pathetic or humorous; (*c*) elevated (sublime) or bathetic; (*d*) graceful or vigorous; (*e*) verbose or elliptical; (*f*) simple or bombastic; (*g*) dignified or affected; (*h*) scholarly or pedantic; (*i*) sarcastic or ironical; (*j*) any marks characteristic of the poet or his age.

In each case of course, full reasons for any term must be given.

426. EXAMPLES—

I. Criticism of Style, Diction, Metre, etc.

(i) A truly interesting son of earth and son of heaven. A great shock of rough dusty-dark hair, bright, laughing, hazel eyes, massive aquiline face, most massive yet most delicate, of sallow brown com-

plexion, almost Indian looking; clothes cynically loose, free and easy, smokes infinite tobacco. One of the finest looking men in the world.

[CARLYLE *on Tennyson.*]

Criticism.—The style is abrupt, almost ejaculatory: the words are apparently thrown together anyhow, without harmony or order, yet in such a striking manner as to arrest our attention. Verbs and subjects are omitted throughout, except *smokes*, and that has no subject. In the first sentence *son of earth* and *son of heaven*, and in the second, *most massive yet most delicate*, are well-balanced antitheses. The epithets are peculiar: *dusty-dark* is almost paradoxical; *cynically* loose is impossible literally, since *cynically* has reference to a person's manner; *infinite tobacco* is strictly incorrect, being elliptical for *an infinite amount of tobacco* (which then is an example of hyperbole).

(ii) Shocks and the splintering spear, the hard mail hewn,
Shield-breakings, and the clash of brands, the crash
Of battle-axes on shattered helms, and shrieks.

Criticism.—The metre is blank verse in iambic pentameters, of which the first foot (in lines 1 and 2) is a trochee. There is a large amount of alliteration, *e.g.*, shocks, splintering, spear; hard, hewn. The "dinning" effect of the words is very suggestive of the vigorous action of the fight. The poetical words *mail*, *helms*, *hewn*, and the compound *shield-breakings* should also be noticed.

(iii) And she bent o'er him, and he lay beneath,
Hush'd as a babe upon its mother's breast,
Droop'd as the willow when no winds can breathe,
Lull'd like the depth of ocean when at rest,
Fair as the crowning rose of the whole wreath,
Soft as the callow cygnet in its nest:
In short, he was a very pretty fellow,
Although his woes had turned him rather yellow.

Criticism.—The metre is iambic pentameter rhyming in alternate lines, except the last two lines, which themselves rhyme, and each of which is hypermetric. All but the last two lines are graceful; the latter are decidedly bathetic, producing a humorous effect. The similes are frequent, in fact, rather over-done: *as a babe . . . breast, as the willow . . . breathe*, etc. There is slight alliteration throughout, *e.g.*, babe, breast; willow, winds, etc.

II. SIMILARITIES AND DIFFERENCES IN DETAIL.

(*a*) When you've shouted "Rule Britannia"—when you've sung
"God save the Queen"—
When you've finished killing Kruger with your mouth—
Will you kindly drop a shilling in my little tambourine
For a gentleman in kharki ordered South?

RUDYARD KIPLING.

(*b*) When *Rule Britannia* rings through hut and hall,
And men have sung *God save the Queen* withal;
When has been whet the keen invective's sword
Against Meridian Afric's tyrant lord;
Spare not your largess for his kin who plies
The legionary's task in tan-hued guise.

OWEN SEAMAN.

SIMILARITIES.

The subject and most of the details are similar in both: the singing of "Rule Britannia" and "God save the Queen," the cursing of Kruger, the request for money to help the soldiers.

DIFFERENCES.

1. Style generally. The second is, of course, an excellent parody on the first. The first may be said to be written in "barrack-room" or "tavern" style, and thus it has a good swing such as would catch the popular ear; some of the words are used in a very unpoetical manner, *e.g.*, *shouted, mouth, drop*, and some phrases are affected, such as *killing with your mouth* and *gentleman in kharki*. The second is a clever burlesque of this, affected, high-flown, bombastic, mock-heroic throughout.

2. Diction in detail. Nothing corresponding to *through hut and hall* in *b* is found in *a*; *killing with your mouth* in *a* becomes in *b* *whet the keen invective's sword*; *Kruger* in *a* is termed *Meridian Afric's tyrant lord* in *b* (*tyrant* giving an additional idea); *drop a shilling* becomes the more general *spare not your largess*; the idea of the *tambourine* in *a* is omitted in *b*; *gentleman in kharki* in *a* is translated into the high-flown *legionary in tan-hued guise* in *b*; in *a* the money is for the soldier, in *b* for *his kin*; the fact of his being *ordered South* in *a* is omitted in *b*.

3. Metre. The first is written in trochaic octometers and hexameters alternately—the last foot in each line being catalectic. The second is in iambic pentameters rhymed, *i.e.* in heroic couplets.

III. QUESTION.—Apply one of the terms—Graceful, Pedantic, Bombastic, Elevated, Bathos—to each of the following, stating your reasons in each instance:—

(*a*) No! rather let the fountain of your valour
Spring through each stream of enterprise,
Each petty channel of conducive daring,
Till the full torrent of your foaming wrath
O'erwhelm the flats of sunk hostility!

(*b*) And like the baseless fabric of this vision,
The cloud capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve.

(*c*) Mark him of shoulders curved, of stature tall,
Black hair and vivid eye and meagre cheek,
His prominent feature like an eagle's beak.

(*d*) Graced as thou art with all the power of words,
So known, so honoured at the House of Lords.

(*e*) It haunted me, the morning long,
With weary sameness in the rhymes,
The phantom of a silent song,
That went and came a thousand times.

NOTE ON
GRAMMATICAL TERMINOLOGY

Now that the Grammatical Terminology adopted by the Joint Committee has been very generally accepted by Educational Associations, and particularly by those which are directly connected with the study of English, it seems desirable to indicate by a Comparative Table the main points in which that terminology differs from the terminology of the present work.

(1) Analysis of a Simple Sentence.

Higher English.	New Terminology.
Complement (p. 23).	Predicative Noun, Pronoun, or Adjective.
Enlargements of the Subject or Object (pp. 105, 106).	Adjective Equivalent.
Extension of the Predicate (p. 24).	Adverb Equivalent.

(2) Analysis into Clauses.

Compound Sentence (p. 110).	Double and Multiple Sentences.
Principal Clause (p. 113).	Main Clause.
Noun Clauses (p. 114).	Subdivided into Dependent Statements, Questions, and Desires.
Adverbial Clauses — Kinds (p. 116) : Time, Place, Manner.	Same.
Reason	Cause : " Freely we serve, *because we freely love.*"
	Purpose : "And wretches hang *that jurymen may thrive.*"
Degree	Result : " He is so weary *that he cannot speak.*"
	Degree : " It is as long *as it is broad.*"
Condition	Condition : " *If you have tears,* prepare to shed them now."
	Concession : Murder, *though it have no tongue,* will speak.

(3) Cases of Nouns and Pronouns.

Nominative of Address (p. 37).	Vocative.
Objective (pp. 37, 38).	Accusative.
Possessive (pp. 38, 39).	Genitive.

(4) Tenses of Verbs.

Perfect (p. 54).	Present Perfect.
Pluperfect (p. 54).	Past Perfect.
	Additional Tenses :—
	Future in the Past : " He said that *he would walk*."
	Future Perfect in the Past : " He said that *he would have walked*."

(5) Other Differences.

Adjective used attributively (p. 79).	Epithet Adjective.
Incomplete Verb (p. 43).	Omitted — included in Intransitive.

SELECTED QUESTIONS

FROM THE PAPERS SET

AT RECENT EXAMINATIONS OF THE

UNIVERSITY OF LONDON MATRICULATION

Subjects for Essays.

1. Aviation and sea-power.
2. The scientific results of exploration.
3. A journey across country from Land's End to John o' Groats.
4. The novel as a means of portraying social life.
5. The harbours of England.
6. Social reforms in the nineteenth century.
7. The causes of war.
8. The consequences of war.
9. Pirates.
10. The tyranny of fashion.
11. Office work as a means of livelihood for girls.
12. Greek and Roman mythology in English literature.
13. The Mediterranean as " the cradle of history."
14. Popular songs.
15. Do we gain or lose by doing things more quickly than our forefathers ?
16. A description of the habits and characteristics of any bird or animal of which you have made a study.
17. The use of animals in sport.
18. The schoolmaster or schoolmistress in fiction.
19. The uses to which the Cinema can be put, apart from amusement.
20. The commercial and political problems which confront the Dominions of New Zealand and Australia.
21. A dialogue between a director of a railway company and a director of a manufactory of motor-cars as to the respective merits of these methods of transport.

22. Churches as a source of history.
23. Describe any famous journey that has contributed notably to human progress.
24. The value of historical pageants.
25. An imaginary interview with any famous English man or woman.
26. The charm of old buildings.
27. Recent attempts at Polar Exploration. Should they be encouraged?
28. Give particulars of some one industry which has benefited greatly from scientific research.
29. The true nature and limits of Patriotism.
30. The benefits derived from spending one's holidays in foreign travel.
31. A talk with a tramp.
32. The romance of coal.
33. The migration of birds.
34. The historical period you would like to have lived in, and why.
35. "Science does not explain, it simply describes."
36. Frontiers.
37. A country lane.
38. "The most amusing incident I ever witnessed."

Précis.

Summarise in your own words *as reported speech* the following passages, reducing each to about one-third of its present length:—

I. *Charles Lamb to William Wordsworth.*

I ought before this to have replied to your very kind invitation into Cumberland. With you and your sister I could gang anywhere, but I doubt if I shall ever be able to afford so desperate a journey. Apart from the pleasure of your company I don't much care if I never see a mountain in my life. I have passed all my days in London, until I have formed as many and intense local attachments as any of you mountaineers can have done with dead Nature. The lighted shops of the Strand and Fleet Street; all the bustle and wickedness round about Covent Garden; the watchmen, the drunken scenes; the crowds, the very dirt and mud; the pantomimes—London itself a pantomime and a masquerade—all these things work themselves into my mind, and feed me, without a power of satiating me. I often shed tears in the motley Strand from fulness of joy at so much life. All these emotions must be strange to you; so are your rural emotions to me. But consider, what must I have been doing all my life, not to have lent great portions of my heart with usury to such scenes?

My attachments are all local, purely local. I have no passion (or have had none since I was in love, and then it was the spurious engendering of poetry and books) for groves and valleys. The room where I was born, the furniture which has been before my eyes all my life, old chairs, old tables, streets, squares, where I have sunned

myself, my old school—these are my mistresses. Have I not enough, without your mountains? I do not envy you. I should pity you, did I not know that the mind will make friends of anything. Your sun, and moon, and skies, and hills, and lakes, affect me no more, or scarcely come to me in more venerable characters, than as a gilded room with tapestry and tapers, where I might live with handsome visible objects. I consider the clouds above me but as a roof beautifully painted, but unable to satisfy the mind; and at last, like the pictures of the apartment of a connoisseur, unable to afford him any longer a pleasure. So fading upon me, from disuse, have been the beauties of Nature, as they have been called; so ever fresh, and green, and warm are all the inventions of men, and assemblies of men in this great city.

II. *Oliver Cromwell to Major-General Crawford.*

CAMBRIDGE,
10 *March*, 1643.

SIR,—The complaints you preferred to my Lord of Manchester against your Lieutenant-Colonel Packer have occasioned his stay here;—my Lord being so employed in regard of much business, that he hath not been at leisure to hear him make his defence; which, in pure justice, ought to be granted him or any man before a judgment be passed upon him.

During his abode here and absence from duty, he hath acquainted me what a grief it is to him to be absent from his charge, especially now the regiment is called forth to action: and therefore, asking me of my opinion, I advised him speedily to repair unto you. Surely you are not well advised thus to turn off one so faithful to the Cause, and so able to serve you as this man is. Give me leave to tell you, I cannot be of your judgment; cannot understand, if a man notorious for wickedness, for oaths, for drinking, hath as great a share in your affection as one who fears an oath, who fears to sin——.

"Ay," you say, "but this man is an Anabaptist." Are you sure of that? Admit he be, shall that render him incapable to serve the public? You say again, "He is indiscreet." It may be so, in some things: we have all human infirmities. I tell you, if you had none but such indiscreet men about you, and would be pleased to use them kindly, you would find them as good a defence to you as any you have yet chosen.

Sir, the State, in choosing men to serve it, takes no notice of their opinions; if they be willing faithfully to serve it, that satisfies. I advised you formerly to bear with men of different opinions from yourself: if you had done it when I advised you to it, I think you would not have had so many stumbling-blocks in your way. It may be you judge otherwise; but I tell you my mind—I desire you would receive this man into your favour and good opinion. I believe, if he follow my counsel, he will deserve no other but respect from you. Take heed of being sharp, or too easily sharpened by others, against those to whom you can object little but that they agree not with you in every opinion concerning matters of religion. If there be any other offence to be charged against him—that must in a judicial way receive determination.

I know you will not think it fit my Lord should discharge an officer of the field but in a regular way. I question whether you or I have any precedent for that.

I have not further to trouble you, but rest

Your humble servant,

OLIVER CROMWELL.

III. *Some of Dr Johnson's Philosophy, as recorded by Boswell.*

At supper, Lady Macleod mentioned Dr Cadogan's book on the gout.

JOHNSON: "It is a good book in general, as recommending temperance, and exercise, and cheerfulness; but it is foolish in maintaining that gout is not hereditary, and that one fit of it, when gone, is like a fever when gone."

Lady Macleod objected that the author (who indulges freely in the bottle) does not practise what he preaches.

JOHNSON: "I cannot help that, madam. That does not make his book the worse. People are influenced more by what a man says if his practice is suitable to it—because they are blockheads. The more intellectual people are, the readier will they attend to what a man tells them. If it is just, they will follow it, be his practice what it will. No man practises so well as he writes. I have, all my life long, been lying till noon; yet I tell all young men, and tell them with all sincerity, that nobody who does not rise early will ever do any good. Only consider: you read a book: you are convinced by it: you do not know the author. Suppose you afterwards know him, and find that he does not practise what he teaches: are you to give up your former conviction? At this rate you would be kept in a state of equilibrium when reading every book, till you knew how the author practised."

"But," said Lady Macleod, "you would think better of Dr Cadogan if he acted according to his principles."

JOHNSON: "Why, madam, to be sure a man who acts in the face of light is worse than a man who does not know so much: yet I think no man should be worse thought of for publishing good principles. There is something noble in publishing truth, though it condemns oneself."

I expressed surprise at Cadogan's recommending good humour, as if it were quite in our own power to attain it.

JOHNSON: "Why, sir, a man grows better humoured as he grows older. As he advances in life he becomes more patient and more easily pleased. All good humour and complaisance are acquired. By degrees he is taught to please others, and to prefer others; and he learns that this will ultimately produce the greatest happiness. If a man is not convinced of that, he will never practise it. Common language speaks the truth as to this: we say a person is well-bred."

Lady Macleod asked if no man was naturally good.

JOHNSON: "No, madam, no more than a wolf."

BOSWELL: "Nor no woman, sir?"

JOHNSON: "No, sir."

IV.

Amidst a wondering silence Joe Gargery, the strange gentleman, and I, walked out of "The Jolly Bargemen," and in a wondering silence walked home. Our conference was held in the best parlour, which was feebly lighted by one candle.

"My name," said the stranger, "is Jaggers, and I am a lawyer in London. I am pretty well known. Now, Joseph Gargery, I am the bearer of an offer to relieve you of this young fellow, your apprentice. You would not object to cancel his indentures at his request and for his good? You would want nothing for so doing?" "The answer is," returned Joe, "No."

"Very well," said Mr Jaggers. "Now the communication I have got to make is that this young fellow has Great Expectations."

Joe and I gasped, and looked at one another.

"I am instructed to communicate to him," said Mr Jaggers, "that he will come into a handsome property. Further, that it is the desire of the present possessor of that property that he be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman—in a word, as a young fellow of great expectations. Now, Mr Pip," pursued the lawyer, turning to me, "I address the rest of what I have to say, to you. You are to understand, first, that it is the request of the person from whom I take my instructions, that you always bear the name of Pip. You will have no objection, I dare say, to your great expectations being encumbered with that easy condition. But if you have any objection, this is the time to mention it."

My heart was beating so fast, and there was such a singing in my ears, that I could scarcely stammer out that I had no objection.

"I should think not! Now you are to understand, secondly, Mr Pip, that the name of the person who is your liberal benefactor remains a profound secret, until the person chooses to reveal it. I am empowered to mention that it is the intention of the person to reveal it at first hand by word of mouth to yourself. When or where that intention may be carried out, I cannot say; no one can say. It may be years hence. Now you are distinctly to understand that you are most positively prohibited from making any inquiry on this head, or any allusion or reference, however distant, to any individual whomsoever as *the* individual, in all the communications you may have with me. That condition is laid down. Your acceptance of it, and your observance of it as binding, is the only remaining condition that I am charged with by the person from whom I take my instructions. That person is the person from whom you derive your expectations, and the secret is held solely by that person and by me. Again, not a very difficult condition with which to encumber such a rise in fortune; but if you have any objection to it, this is the time to mention it. Speak out."

Once more I stammered out with difficulty that I had no objection.

V.

[Begin your précis with the words: "In his farewell speech to the electors of Bristol Burke said that . . ."]

"Gentlemen, I have had my day: I can never sufficiently express my gratitude to you, for having set me in a place wherein I could lend the slightest help to great and laudable designs. If I have had my share in any measure giving quiet to private property and private conscience; if by my vote I have aided in securing to families the best possession, peace; if I have joined in reconciling kings to their subjects, and subjects to their prince; if I have assisted to loosen the foreign holdings of the citizen, and taught him to look for his protection to the laws of his country, and for his comfort to the goodwill of his countrymen; if I have thus taken my part with the best of men in their actions, I can shut the book;—I might wish to read a page or two more, but this is enough for my measure—I have not toiled in vain.

"And now, gentlemen, on this serious day, when I come, as it were, to make up my account with you, let me take to myself some degree of honest pride on the nature of the charges that are against me. I do not here stand before you accused of venality or of neglect of duty. It is not said that in the long period of my service I have in a single instance sacrificed the slightest of your interests to my ambition or to my fortune. It is not alleged that to gratify my anger, or revenge of my own or of my party, I have had a share in wronging or oppressing any description of men, or any one man in any description. No! the charges against me are all of one kind—that I have pushed the principle of general justice and benevolence too far; further than a cautious policy would warrant, and further than the opinions of many would go along with me. In every accident which may happen through life—in pain, in sorrow, in depression and distress—I will call to mind this accusation, and be comforted."

VI.

[Begin your précis with the words: "During a conversation at Gryll Grange Dr Opimian said that . . ."]

Rev. Dr Opimian: I saw the other day some examination papers which would have infallibly excluded Marlborough from the army and Nelson from the navy. Fancy Watt being asked how much Joan of Naples got for Avignon when she sold it to Pope Clement the Sixth, and being held unfit for an engineer because he could not tell.

Miss Ilex: That is an odd question, doctor. But how much did she get for it?

Rev. Dr Opimian: Nothing. He promised ninety thousand gold florins, but he did not pay one of them; and that, I suppose, is the profound sense of the question. It is true he paid her after a fashion, in his own peculiar coin. He absolved her of the murder of her first husband, and perhaps he thought that was worth the money. But how many of our legislators could answer the question? Is it not strange that candidates for seats in Parliament should not be subjected

to competitive examination? I should like to see honourable gentlemen having to answer such questions as are deemed necessary tests for government clerks, before they would be held qualified candidates for seats in the legislature. That would be something like a reform in the Parliament. Oh, that it were so, and I were the examiner! Ha, ha, ha, what a comedy!

The doctor's hearty laugh was contagious, and Miss Ilex joined in it. Mr MacBorrowdale came up.

MR MACBORROWDALE: You are as merry as if you had discovered the object of Jack of Dover's quest.

REV. DR OPIMIAN: Something very like it. We have an honourable gentleman under competitive examination for a degree in legislative wisdom.

MR MACBORROWDALE: Truly, that is fooling competition to the top of its bent.

REV. DR OPIMIAN: Competitive examination for clerks, and none for legislators, is not this an anomaly? Ask the honourable member for Muckborough on what acquisitions in history and mental and moral philosophy he founds his claim of competence to make laws for the nation. He can only tell you that he has been chosen as the most conspicuous Grub among the Moneygrubs of his borough to be the representative of all that is sordid, selfish, hard-hearted, unintellectual, and antipatriotic, which are the distinguishing qualities of the majority among them. Ask a candidate for a clerkship what are his qualifications? He may answer, "All that are requisite: reading, writing, and arithmetic." "Nonsense," says the questioner. "Do you know the number of miles in direct distance from Timbuctoo to the top of Chimborazo?" "I do not," says the candidate. "Then you will not do for a clerk," says the competitive examiner. Does Moneygrub of Muckborough know? He does not; nor anything else. The clerk may be able to answer some of the questions put to him. Moneygrub could not answer one of them. But he is very fit for a legislator.

MR MACBORROWDALE: Eh, but he is subjected to a pretty severe competitive examination of his own, by what they call a constituency, who just put him to the test in the art of conjuring, to see if he can shift money from his own pocket into theirs, without any inconvenient third party being aware of the transfer.

VII.

[Your précis should contain about 150 words, and should be written as *continuous narrative*, beginning with the words: "Referring to the Gordon Riots, Cowper said that . . ."]

To the Rev. John Newton.

12 *June*, 1780.

DEAR SIR,

We accept it as an effort of your friendship, that you could prevail with yourself, in a time of such terror and distress, to send us repeated accounts of yours and Mrs Newton's welfare; you supposed, with reason enough, that we should be apprehensive for your safety,

situated as you were, apparently, within the reach of so much danger. We rejoice that you have escaped it all, and that, except the anxiety which you must have felt, both for yourselves and others, you have suffered nothing upon this dreadful occasion. A metropolis in flames, and a nation in ruins, are subjects of contemplation for such a mind as yours that will leave a lasting impression behind them. It is well that the design died in the execution, and will be buried, I hope never to rise again, in the ashes of its own combustion. There is a melancholy pleasure in looking back upon such a scene, arising from a comparison of possibilities with facts; the enormous bulk of the intended mischief with the abortive and partial accomplishment of it. Much was done, more indeed than could have been supposed practicable in a well-regulated city, not unfurnished with a military force for its protection. But surprise and astonishment seem at first to have struck every nerve of the police with a palsy, and to have disarmed government of all its powers.—W. C.

To Mrs Cowper.

20 *July*, 1780.

My Dear Cousin,

Remote as your dwelling is from the late scene of riot and confusion, I hope that though you could not but hear the report, you heard no more, and that the roarings of the mad multitude did not reach you. That was a day of terror to the innocent, and the present is a day of still greater terror to the guilty. The law was for a few moments like an arrow in the quiver, seemed to be of no use, and did no execution; now it is an arrow upon the string, and many, who despised it lately, are trembling as they stand before the point of it.

I have talked more already than I have formerly done in three visits: you remember my taciturnity, never to be forgotten by those who knew me. Not to depart entirely from what might be, for aught I know, the most shining part of my character, I here shut my mouth, make my bow, and return to Olney.—W. C.

Other Questions.

1. (*a*) Take the following pairs of words, and construct five sentences (one for each pair) to illustrate their difference in meaning: infallible, unfailing; comprise, consist; terse, tense (*adj.*); verbal, verbose; native, national.

   (*b*) Write sentences in which the following words are used metaphorically: twilight, frost, a rock, sand, a ladder.

2. (*a*) Explain the meaning of any *five* of the following phrases, and give their origin: There is balm in Gilead; that is robbing Peter to pay Paul; it was a Herculean task; all his good resolutions went by the board; he is between Scylla and Charybdis; he is kicking against the pricks; that is a tantalizing situation.

   (*b*) Distinguish carefully between these pairs of words: stationery, stationary; permissive, permissible; sense, sensation; wit, humour.

3. (*a*) Explain the meanings of the expressions "burning one's boats," "paying the piper," "running with the hare and hunting with the hounds"; and make sentences introducing the following words, used metaphorically: sand, orbit, dye, dawn.

(*b*) Express in one word the idea conveyed by each of the following groups of words: a universal medicine; an office with salary but without duties; the lowest class of people in the State; the permanent officials of government; the art of negotiating between States.

4. (*a*) Construct sentences to show how the meaning of the following words may be changed by altering their pronunciation: invalid, minute, entrance, refuse, import.

(*b*) Compose *four* sentences, each containing one of the following nouns qualified by an appropriate adjective or participle; the sentences must be so framed as to bring out the correct meaning of the nouns, *without ambiguity*: Prerogative, Exhalation, Maintenance, Seclusion, Firmament, Mediocrity, Delineation.

5. (i) Substitute the correct word for the one italicized in each of the following sentences:

The paper was read and then *confined* to the flames.
He was killed while bringing up a food *consort* from the base.
They were *imbibed* with ideas of peace and prosperity.
A portly *denizen* of the law arrested him.
Strict *observation* of the Sabbath was a chacteristic of the Puritans.

(ii) Introduce the italicised words given above into sentences that clearly bring out their real meaning.

6. Correct any mistakes which you see in these sentences, and give reasons for doing so:—

(*a*) This is quite a different doctrine to the conclusions uttered by the last speaker—that America is so rich from her own internal resources that Europe does not matter to her, nor her to Europe.

(*b*) I would not be in the least surprised if you are not right; if so, I will have to admit my mistake.

(*c*) Sweep away its complicated orthography, and compared to other languages English would seem to be specially fitted for universal use throughout the world.

(*d*) I am a novice, just been initiated with the mysteries of ski-ing, but I have learned enough to know that it is feasible to do it without breaking our necks.

(*e*) If you will help me I will try and do it.

(*f*) Around her there gravitates a small collection of idle persons.

(*g*) They possess the same tastes as Elizabeth and Emma, but they are expressed with less brilliance and enthusiasm.

(*h*) The play will be given up and your delicacy honoured as it ought.

(*i*) The lilac buds are all withered, due to the late frost.

(*j*) The final conclusion of our inquiry is that such an incident must be quite unique.

(*k*) Some foolish people believe that a handle to one's name is an "open sesame" to polite society.

(*l*) The boy was discharged for dishonesty, and serve him right!

7. (*a*) Rewrite the following passage in verse form and punctuate it :—

This year when Merlin for his hour had come brought Arthur forth and set him in the hall proclaiming here is Uther's heir your king a hundred voices cried away with him no king of ours a son of Gorlois he or else the child of Anton and no king or else base born yet Merlin through his craft and while the people clamoured for a king had Arthur crown'd.

(*b*) Describe three well-known verse-forms, other than the Sonnet, and give one example of each.

8. Explain the meaning of three of the following quotations, and give the author's name or the title of the work in which they occur :—

(*a*) "Suffer a sea-change."

(*b*) "I lisp'd in numbers, for the numbers came."

(*c*) "They shall beat their swords into plough-shares, and their spears into pruning-hooks."

(*d*) "The cups that cheer, but not inebriate."

(*e*) "The child is father of the man."

9. (*a*) The following occur in a recent anthology of bad verse. Give your own opinion of these extracts, and try to account for their inclusion in the volume

(i) *To George III.*

Hail, mighty Monarch! whom desert alone
Would, without birthright, raise up to the throne;
Thy virtues shine particularly nice,
Ungloomed with a confinity to vice.

(ii) *The Art of Preserving Health.*

The languid stomach curses even the pure
Delicious fat, and all the race of oil,
So gentle late and blandishing, in floods
Of rancid bile o'erflows: what tumults hence,
What horrors rise, were nauseous to relate.
Choose leaner viands, ye whose jovial make
Too fast the gummy nutriment imbibes.

(iii) *On the Death of an Aged and Honoured Relative.*

Recount the years, my song (a mournful round !)
Since he was seen on earth no more ;
He fought in lower seas and drown'd ;
But victory and peace are found
On the superior shore.
There now his tuneful breath in sacred songs
Employs the European and the Eastern tongues.

(*b*) Select and define any *three* figures of speech exemplified in the above extracts.

10. Analyse into clauses only, showing clearly the nature of the subordinate clauses and their relation to the main clause :—

(*a*) My readers will, I trust, excuse me for being minutely circumstantial, when it is considered that the acquaintance of the learned doctor was to me a most valuable acquisition, and laid the foundation of whatever instruction and entertainment they may receive from my collections concerning the great subject of the work they are now perusing.

(*b*) As slow our ship her foamy track
Against the wind was cleaving,
Her trembling pennant still looked back
To that dear land 'twas leaving.
So loath we part from all we love,
From all the links that bind us ;
So turn our hearts, as on we rove,
To those we've left behind us.

11. (i) Combine the following short sentences in one continuous sentence, adding or altering as little as possible : I speak not in prejudice. I am not averse from that sweet sex. I am naturally amorous of all that is beautiful. I can therefore look a whole day at a handsome picture, though it be but of a horse.

(ii) Analyse the continuous sentence so made into clauses only, showing clearly the relation of those which are subordinate to those which are principal.

12. State the grammatical function of each of the italicised phrases and clauses in the following sentences :—

(*a*) He too bends down
To mix his laurel with thy cypress crown.

(*b*) Ask me no more *whither doth haste*
The nightingale, when May is past.

(*c*) *What pleasure lives in height* ? (the shepherd sang).

(*d*) Apollo from his shrine
Can no more divine,
With hollow shriek the steep of Delphos leaving.

(*e*) Forlorn ! the very word is like a bell
To toll me back from thee to my sole self !

13. (*a*) Explain the grammar of the words in italics in these sentences :—

(i) I have some work *to do*.
(ii) We arrived just in time *to see* him.
(iii) *To tell* the truth, I dislike him very much.
(iv) He is a gentleman, *which* is more than you can say of his brother.

(*b*) The following passage is a bare account of a cottage and garden on a cliff. Rewrite it, adding such brief descriptive touches as will render it more picturesque and enable the scene to be realized by an unimaginative reader :—

The cottage stood in a garden on the edge of a cliff. The garden was full of fruit trees, and round the walls were wide flower-beds in which grew many herbaceous plants.

14. Compare the following descriptions of spring, and state which you think the better, giving reasons for your answer :—

(*a*)

Lo ! where the rosy-bosom'd Hours,
Fair Venus' train, appear,
Disclose the long-expecting flowers,
And wake the purple year !
The Attic warbler pours her throat,
Responsive to the cuckoo's note,
The untaught harmony of spring ;
While, whisp'ring pleasure as they fly,
Cool Zephyrs thro' the clear blue sky
Their gather'd fragrance fling.

(*b*)

The Cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun ;
The oldest and the youngest
Are at work with the strongest ;
The cattle are grazing,
Their heads never raising ;
There are forty feeding like one !

Like an army defeated,
The snow hath retreated.
And now doth fare ill
On the top of the bare hill ;
The Ploughboy is whooping—anon—anon :
There's joy in the mountains ;
There's life in the fountains ;
Small clouds are sailing,
Blue sky prevailing ;
The rain is over and gone !

15. Compare the following descriptions of a sleeping girl, commenting on any differences of style which you notice :—

(*a*)

She sleeps amongst her pillows soft
(A dove, now wearied with her flight),
And all around, and all aloft,
Hang flutes and folds of virgin white :
Her hair out-darkens the dark night,
Her glance out-shines the starry sky ;
But now her locks are hidden quite,
And closed is her fringed eye !

She sleepeth : wherefore doth she start ?
She sigheth ; doth she feel no pain ?
None, none ! the Dream is near her heart ;
The Spirit of sleep is in her brain.
He cometh down like the golden rain,
Without a wish, without a sound ;
He cheers the sleeper (ne'er in vain),
Like May, when earth is winter-bound.

(*b*)

Soon trembling in her soft and chilly nest,
In sort of wakeful swoon, perplex'd she lay,
Until the poppied warmth of sleep oppress'd
Her soothed limbs, and soul fatigued away ;
Flown like a thought, until the morrow day ;
Blissfully haven'd both from joy and pain ;
Clasp'd like a missal where swart Paynims pray ;
Blinded alike from sunshine and from rain,
As though a rose would shut, and be a bud again.

FURTHER QUESTIONS FROM EARLIER LONDON MATRICULATION PAPERS.

1. Rewrite each of the following complex sentences as a simple sentence without altering the sense :—

(i) When I heard that my sister was ill, I at once started for the nearest station, which was some three miles away.

(ii) This painter, who was very famous, was born in the little cottage which stands on the right-hand side of the road as you ascend from the village.

(iii) I wish I were a caravan driver, that I might earn my living in air and sunshine, while I listened to the birds that sang on the hedges and the brook that babbled by the road.

(iv) Charles Lamb says that the lines which were so much admired by Hazlitt, and were quoted by him in the lectures that he gave at the Surrey Institute, are not to be found in any translation of Dante.

2. Condense the following into one complex sentence, introducing all the facts given :—

He is now gone to his final reward. He was full of years and honours. These honours were especially dear to his heart for the following reasons. They were gratefully bestowed by his pupils. They bound him to the interests of that school. He had been educated in that school. His whole life has been dedicated to its service.

3. In each of the following sentences name the subordinate clauses, state the nature of each and its relation to the principal sentence :—

(1) The very day he landed, he came to see me.

(2) I leave you to answer the question whether this is a just decision.

(3) Oh, that it were possible to recall the past !

(4) What applies to them applies also to you in a greater degree.

(5) Much as I had distrusted him, I had never suspected this.

(6) And then he thinks he knows
The Hills where his life rose
And the Sea where it goes.

(7) I know that where his islands lift
Their fronded palms in air.

(8) Where Claribel low lieth
The breezes pause and die.

(9) What matters where
A true man's cross may stand ?

(10) And that's your Venus, whence we turn
To yonder girl that fords the burn.

(11) There is no vice so simple but assumes
Some mark of virtue on his outward parts.

(12) She is not bred so dull but she can learn.

(13) The question was whether he would persist in his refusal or not.

(14) I shall do it whether you approve or not.

(15) Do you know whether he came home last night ?

4. Show by examples that *when* and *where* may introduce Noun, Adverbial or Adjectival Clauses.

5. Rewrite the following faulty sentences in correct form, explaining your corrections :—

(1) I am sorry that a previous engagement will prevent me being present on Wednesday evening.

(2) The nation had settled the question that it would not have conscription.

(3) The fields and meadows looked a picture, being scattered with sheep and cattle feeding on the green grass.

(4) So far as medicine is concerned, I am not sure that physiology, such as it was down to the time of Harvey, might as well not have existed.

(5) Be this a difference of inertia, of bulk, or of form, matters not to the argument.

(6) The railway has done all and more than was expected of it.

(7) He will see the alterations that were proposed to be made, but rejected.

(8) Doing one's duty generally consists of being moral, kind and charitable.

(9) Hurrying along, the road dropped suddenly towards the river, about half a mile away.

(10) If you would kindly reply by return, I shall be obliged.

(11) No excuse is too ridiculous to be offered, no pretext too slight not to be seized upon, if it will extenuate the offence.

(12) His best essay is on the literature of Germany, especially Goethe.

(13) Between the junction of the two tributaries was a level piece of ground on which the force encamped.

(14) The later years of his life were much diversified from the former ones.

(15) The soldiers were too exhausted to take the proper care they ought of their horses.

6. Give a modern rendering of the following passage :—

In time all learning may be brought into one tongue and that natural to the inhabitant, so that schooling for tongues may prove needless, as once they were not needed ; but it can never fall out that arts and sciences in their right nature shall be but most necessary for any common weal that is not given over unto too much barbarousness. We do attribute too much to tongues, which do mind them more than we do matter, and esteem it more honourable to speak finely than to reason wisely, where words be but praised for the time, and wisdom wins at length.

7. Give a modern rendering of the following passage :—

The very children are acquainted with the story of Crœsus to this purpose : who being taken by Cyrus and by him condemned to die, upon the point of his execution cried out aloud : "Oh, Solon, Solon!" which words of his, being reported to Cyrus, who inquiring what he meant by them, told him, he now at his own cost verified the advertisement Solon had before times given him : which was "that no man, what cheerful and blandishing countenance soever fortune showed them, may rightly deem himself happy, till such time as he have passed the last day of his life, by reason of the uncertainty and vicissitude of human things, which by a very light motive, and slight occasion, are often changed from one to another clear contrary state and degree." And therefore Agesilaus answered one that counted the King of Persia happy, because being very young he had gotten the garland of so mighty and great a dominion : yea, but, said he, Priam at the same age was not unhappy.

8. Illustrate in sentences the differences of meaning or use in the following pairs of words :—mendicity, mendacity ; personify, personate ; presumptive, presumptuous ; salubrious, salutary ; notable, notorious.

9. Construct *five* sentences, each containing one of the following adjectives : inimitable, nonchalant, palpable, refractory, sapient, stringent, superficial.

10. Write sentences to show the signification of the following verbs : acclaim, applaud, approve ; begin, originate, start ; encourage, incite, inspire.

11. Explain the following expressions, and frame six sentences in each of which one is used : a sop for Cerberus, to cross the Rubicon, to take the lion's share, Draconian legislation, Arcadian simplicity, a Job's comforter.

12. Explain the following figurative expressions : Egyptian darkness, to be between Scylla and Charybdis, votaries of Terpsichore, a Quixotic act, to write Johnsonese, he scorned the shibboleths of his party, I gave him a Roland for his Oliver, Stratford is the Mecca of all Shakespearians, he was mounted on a Lilliputian pony, the Machiavellian character of his policy.

13. (*a*) Rewrite the following stanzas in verse form, with the proper punctuation, dividing the lines according to the rhymes, without changing the order of the words :—

(i) All I believed is true I am able yet all I want to get by a method as strange as new dare I trust the same to you.

(ii) And still in the beautiful city the river of life is no duller only a little strange as the eighth hour dreamily chimes in the city of friends and echoes ribbons and music and colour lilac and blossoming chestnut willows and whispering limes.

(iii) Forlorn the very word is like a bell to toll me back from thee to my sole self adieu the fancy cannot cheat so well as she is famed to do deceiving elf adieu adieu thy plaintive anthem fades past the near meadows over the still stream up the hillside and now 'tis buried deep in the next valley glades was it a vision or a waking dream fled is that music do I wake or sleep.

(*b*) Explain the metres used.

14. Determine the metre of each of the following passages and scan the lines marked with an asterisk :—

(*a*) Millions of spiritual creatures walk the earth
*Unseen both when we wake, and when we sleep.

(*b*) Be full, ye courts, be great who will,
Search for Peace with all your skill,
*Open wide the lofty door,
Seek her on the marble floor ;
In vain you search, she is not there.

(*c*) When Ajax strives some rock's vast weight to throw,
The line too labours, and the words move slow ;
Not so when swift Camilla scours the plain,
*Flies o'er the unbending corn, and skims along the plain.

(*d*) But ere they closed in desperate fight,
Bloody with spurring came a knight,
*Sprung from his horse, and, from a crag,
Waved 'twixt the hosts a milk-white flag.

(*e*) Now fades the glimmering landscape on the sight,
*And all the air a solemn stillness holds.

(*f*) *The fair breeze blew, the white foam flew,
The furrow followed free ;
*We were the first that ever burst
Into that silent sea.

(*g*) Cannon in front of them
*Volleyed and thundered.

(*h*) Till light's returning Lord assume
*The shaft that drives him to his northern field,
Of power to pierce his raven plume
*And crystal-cover'd shield.

15. Examine the syntax of the italicized words in the following sentences :—

(*a*) And sudden *pale* usurps her cheeks.

(*b*) Death grinned horribly a ghastly *smile*.

(*c*) Now this though it *make* the unskilful laugh, cannot but make the judicious *grieve*.

(*d*) Never harm, nor shell, nor charm
Come our lovely lady nigh.

(*e*) Then the good king gave orders *to let blow*
His horns for *hunting* on the morrow morn.

16. Explain the meaning of the figurative expressions in the following passages :—

(i) The Haji repaid me for my docility by vaunting me everywhere as the very phœnix of physicians.

(ii) When Oliver Twist came into the court, it was the general impression that he had been taken redhanded in the burglary.

(iii) At his marriage, the whole community wished the veteran joy on his entrance into the band of Benedicts.

(iv) After prospering for a season, the financier was ruined in a maelstrom of speculation.

17. Point out the devices which enter into the style of the following passages :—

(i) Human life is, at the greatest and the best, but like a froward Child, that must be Play'd with and Humor'd a little to keep it quiet till it falls asleep, and then the Care is over.

(ii) We got through a matter of ten acres ere the sun between the shocks broke his light on wheaten plumes, then hung his red cloak on the clouds and fell into a grey slumber.

(iii) I never knew any man who could not bear another's misfortunes perfectly like a Christian.

(iv) Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.

(v) By Heavens, methinks it were an easy leap
To pluck bright honour from the pale-faced moon.

UNION OF EDUCATIONAL INSTITUTIONS

INTERMEDIATE STAGE, 1922.

1. ESSAY.—Write an essay on *one* of the following subjects :—
(*a*) Unemployment.
(*b*) Photography as a hobby.
(*c*) Modern methods of transport.
(*d*) A play of Shakespeare.
(*e*) Your favourite subject.

2. PARAPHRASE.—Express in your own words the meaning of the following :—

Beside yon straggling fence that skirts the way,
With blossom'd furze unprofitably gay,
There, in his noisy mansion, skill'd to rule,
The village master taught his little school ;
A man severe he was, and stern to view ;
I knew him well, and every truant knew ;
Well had the boding tremblers learn'd to trace
The day's disasters in his morning face ;
Full well they laugh'd, with counterfeited glee,
At all his jokes, for many a joke had he ;
Full well the busy whisper, circling round,
Convey'd the dismal tidings when he frown'd.

3. PRÉCIS.—Make up a heading for the following passage, and give the main substance of it in not more than 50 words.

I bathed in the Dead Sea. The ground covered by the water sloped

so gradually that I was not only forced to "sneak in" but to walk through the water nearly a quarter of a mile before I could get out of my depth. When at last I was able to attempt to dive, the salts held in solution made my eyes smart so sharply that the pain I thus suffered, joined with the weakness occasioned by want of food, made me giddy and faint for some moments, but I soon grew better. I knew beforehand the impossibility of sinking in this buoyant water; but I was surprised to find that I could not swim at my accustomed pace: my legs and feet were lifted so high and dry out of the lake that my stroke was completely baffled, and I found myself kicking against the thin air, instead of the dense fluid upon which I was swimming. The water is perfectly bright and clear; its taste detestable. After finishing my efforts at swimming and diving, I took some time in regaining the shore; and, before I began to dress, I found that the sun had already evaporated the water which clung to me, and that my skin was thickly encrusted with salts.

4. Parts of Speech.—Write out in lists the Prepositions, Conjunctions, and Adverbs in the passage in Question 3. The same word need not be repeated if it occurs more than once as the same part of speech.

5. Analysis.—Divide up into clauses, stating their kinds and relationship to one another:—

(*a*) I was surprised to find that I could not swim at my accustomed pace.

(*b*) My legs and feet were lifted so high that my stroke was completely baffled.

(*c*) Before I began to dress I found that the sun had already evaporated the water which clung to me.

6. Word-Building.—By means of suffixes form (*a*) Nouns from the Adjectives *dark*, *holy*; (*b*) Adjectives from the Nouns *gold*, *day*; (*c*) Adverbs from the Adjectives *noble*, *beautiful*; (*d*) Verbs from *hard*, *glory*.

7. Synonyms.—Explain the difference in meaning between the following pairs of words, and make up a sentence for each word, showing its correct use: *effect*, *affect*; *practise*, *practice*; *council*, *counsel*; *custom*, *habit*.

Advanced Stage, 1922.

1. Write an essay on *one* of the following:—

(*a*) Happiness.

(*b*) The advantages of education.

(*c*) The power of public opinion.

(*d*) "God made the country, and man made the town."

2. Express the substance of the following in your own words, expanding, where necessary, for the purpose of explanation.

Crafty men contemn studies, simple men admire them, and wise men use them: for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read

not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books; else distilled books are, like common distilled waters, flashy things. Reading maketh a full man, conference a ready man, and writing an exact man.

3. For what purposes are Figures of Speech used? Explain *four* of the following figures of speech, and illustrate each by an example: metonymy, hyperbole, simile, apostrophe, climax.

4. What do you understand by the term "Idiom"? Discuss any *five* of the following idiomatic expressions: (*a*) How do you do? (*b*) The moon shines bright. (*c*) He used to do it. (*d*) He showed the white feather. (*e*) He received a Roland for his Oliver. (*f*) What you say is neither here nor there. (*g*) They drew a red herring across the path. (*h*) He is unlikely to set the Thames on fire.

5. Analyse into clauses only, stating their kinds and relations:—

(*a*) What thou art we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see,
As from thy presence showers a rain of melody.

(*b*) I have often considered these poor souls with an air of great commiseration when I have heard them asking the first man they have met with whether there was any news stirring? As they lie at the mercy of the first man they meet, I would earnestly entreat them not to stir out of their chambers till they have read this paper.

6. Write a short account of Style *either* in prose *or* in poetry, illustrating your answer by quotations and references.

7. (*a*) Explain the difference in meaning between the following pairs of words: effect, affect; defection, defect; credible, credulous; principal, principle.

(*b*) Write down as many meanings as you can remember of: minute, pound, post.

8. Write a Précis, in about 100 words, of the following passage:—

And therefore, first of all, I tell you earnestly and authoritatively (I know I am right in this), you must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable, nay, letter by letter. For though it is only by reason of the opposition of letters in the function of signs, to sounds in the function of signs, that the study of books is called "literature," and that a man versed in it is called by the consent of nations, a man of letters instead of a man of books, or of words, you may yet connect with that accidental

nomenclature this real fact: that you might read all the books in the British Museum (if you could live long enough), and remain an utterly "illiterate," uneducated person; but that if you read ten pages of a good book, letter by letter—that is to say, with real accuracy—you are for evermore in some measure an educated person. The entire difference between education and non-education (as regards the merely intellectual part of it) consists in this accuracy. A well-educated gentleman may not know many languages—may not be able to speak any but his own—may have read very few books. But whatever language he knows, he knows precisely; whatever word he pronounces, he pronounces rightly; above all, he is learned in the *peerage* of words; knows the words of true descent and ancient blood, at a glance, from words of modern canaille; remembers all their ancestry, their intermarriages, distant relationships, and the extent to which they were admitted, and offices they held, among the national noblesse of words at any time, and in any country. But an uneducated person may know, by memory, many languages, and talk them all, and yet truly know not a word of any—not a word even of his own. An ordinarily clever and sensible seaman will be able to make his way ashore at most ports; yet he has only to speak a sentence of any language to be known for an illiterate person; so also the accent or turn of expression of a single sentence will at once mark a scholar. And this is so strongly felt, so conclusively admitted by educated persons, that a false accent or a mistaken syllable is enough, in the Parliament of any civilised nation, to assign to a man a certain degree of inferior standing for ever. And this is right; but it is a pity that the accuracy insisted on is not greater, and required to a serious purpose. It is right that a false Latin quantity should excite a smile in the House of Commons; but it is wrong that a false English *meaning* should *not* excite a frown there. Let the accent of words be watched, and closely: let their meaning be watched more closely still, and fewer will do the work. A few words well chosen, and distinguished, will do work that a thousand cannot, when every one is acting, equivocally, in the function of another.

OXFORD SENIOR LOCAL EXAMINATIONS

English Composition, July 1920.

[Special attention must be paid to the construction of sentences, as well as to spelling and punctuation. Candidates are warned against writing at excessive length.]

1. Re-write the following passage in modern prose, preserving the sense as closely as possible:—

About ten days before the Parliament should begin, the Lord Mounteagle, son and heir to the Lord Morley, being then in his own lodging at the Strand, ready to go to supper at seven of the clock, one of his footmen, whom he had sent off an errand over the street, was met with an unknown man of indifferent stature, who suddenly delivered to him a letter, charging him to put it presently into his Lord's hands; the which letter, so soon as his Lord could open it, began to peruse, and perceiving the same to be an unknown and somewhat an unlegible hand, without either date or subscription, called one of his men unto him to help him read it.

2. Explain clearly the meaning which the following phrases are used to express :—

(*a*) To bury the hatchet.
(*b*) To burn the candle at both ends.
(*c*) To wear one's heart upon one's sleeve.
(*d*) To carry coals to Newcastle.
(*e*) To make a cat's paw of one.

3. Write a short composition on *one* of the following themes :—

(*a*) The town you know best.
(*b*) Dogs.
(*c*) There is nothing new under the sun.
(*d*) The advantages and disadvantages of being a member of a large family.

ENGLISH GRAMMAR, JULY 1920.

1. Analyse (into clauses only) :—

Nor second he that rode sublime
Upon the seraph-wings of ecstasy
The secrets of the abyss to spy :
He passed the flaming bounds of place and time ;
The living throne, the sapphire blaze,
Where angels tremble as they gaze,
He saw ! but, blasted with excess of light,
Closed his eyes in endless night.

Make up a complex sentence containing clauses in the following order :—(*a*) an adverbial of time, (*b*) a principal, (*c*) an adjectival.

2. Re-write the following passage of reported speech in the exact words of the speaker :—

As for the command of that town, he rejoiced not in it, but looked upon it as a great burden, yet since it was conferred as an honour on him, he should not decline serving them who had thought him worthy of it, unless it gave distaste to any of those present, which, if it did, he would esteem it, before he published his commission.

3. Explain the construction of the words in italics :—

(*a*) His chief occupation was *farming*.
(*b*) He often oversleeps *himself*.
(*c*) She has a house *to let*.

4. Explain and correct any ambiguities in the following :—

(*a*) He stayed for the best part of the afternoon.
(*b*) Lieutenant Smith spent his third birthday in the trenches.
(*c*) The coal porters demand roughly an increase of 1d. a ton.
(*d*) Ask him how old Mrs Jones is.
(*e*) I could not get one of the things I wanted.

5. What parts of speech do the italicised groups of words stand for in the following passages :—

(*a*) *With fairest flowers* I will crown thee.
(*b*) I see the rural virtues *leave the land*.
(*c*) His eyes *being turned to steel* will sparkle fire.
(*d*) His opinion *on this matter* is very vague.

ENGLISH COMPOSITION, MARCH 1921.

1. The following passage was written in the seventeenth century. Re-write it with the alterations you think its author would have made in it, if writing at the present day :—

This isle is hard to be ascended ; not that the passage is craggy, but that it is so precipitous. The sailors have an ironick proverb, The way is such as a man may chuse whether he will break his heart going up or his neck coming down ; but being once up, scarce any place can yield a more large or delightful prospect. . . . There are also some ruines of a little town lately demolished by the Spaniard, in that it became a magazine of private trade. No other monuments nor antiquities are there found.

2. Write a short composition on *one only* of the following themes :—
   (*a*) Cycling as a form of recreation.
   (*b*) A description of an English snowstorm suitable for a friend in India, who has never seen one.
   (*c*) A sea-fight in Nelson's day.
   (*d*) Boy Scouts.
   (*e*) Girl Guides.

English Grammar, March 1921.

1. Analyse (into clauses only) :—

   Within a thick and spreading hawthorn bush
   That overhung a molehill, large and round,
   I heard from morn to morn a merry thrush
   Sing hymns of rapture, while I drank the sound
   With joy—and oft an unintruding guest
   I watched her secret toils from day to day.

2. Explain the grammatical use of the words in italics :—
   (*a*) Ever let the fancy *roam*.
   (*b*) Bright *star !* would that I were *steadfast* as thou art !
   (*c*) Fetch *me* that book.
   (*d*) This book cost five *shillings*.

3. Correct the errors in the following, giving your reasons :—
   (*a*) Solomon was wiser than all the Jewish kings.
   (*b*) He has written not only a book, but also made money out of it.
   (*c*) He is one of those men who cannot conceal his opinions.
   (*d*) He brought pen, ink, and paper, the latter being foolscap.

4. Name six adjectives which cannot have degrees of comparison, and give reasons why they cannot.

5. Write a passage of eight or ten lines to show your acquaintance with the use of the following stops : comma, semi-colon, colon, full stop, notes of exclamation and interrogation, inverted commas.

English Composition, July 1921.

1. In the following passage, point out the lesson the writer wishes to teach, explain the illustrations with which he enforces it, and discuss the suitability of the illustrations for his purpose :—

   Ay, so the grasshopper doth spend the time
   In mirthful jollity, till winter come ;
   And then, too late, he would redeem his time,
   When frozen cold hath nipped his careless head.
   He, that no sooner will provide a cloak
   Than when he sees it doth begin to rain,
   May, peradventure, for his negligence,
   Be throughly washed when he suspects it not.

2. Write a short composition on *one only* of the following themes :—
   (*a*) A winter landscape.
   (*b*) Great inventions.
   (*c*) An ideal town.
   (*d*) The advantages of being able to swim.

English Grammar, July 1921.

1. Analyse (into clauses only) :—

Now this is precisely the point I am tending to, for the fact exactly accords with the above supposition, the discordance and mutual contradiction of these witnesses being such as would throw a considerable shade of doubt over their testimony.

2. Write short sentences to show the different grammatical uses each of the following words may have : shall, what, ill, wonder. In each case parse the word illustrated.

3. Re-write the following passage of reported speech in the exact words of the speakers :—

The captain of the school voiced the thanks of Eton to the soldiers who had taken such a share in the winning of the war. General Sir Herbert Plumer, in reply, said they were there that day, not as individuals, but as representatives of that great army of Etonians who had during the last four and a half years upheld the honour of their school in the services of their country.

4. State the nature of the subordinate clauses in the following sentences, and their relation to the main clauses :—

(*a*) From my wings are shaken the dews that waken
The sweet buds every one.
(*b*) I am sorry to see how small a piece of religion will make a cloak
(*c*) As he did it, he repented he had done it.
(*d*) Ask me no more whither do stray
The golden atoms of the day.

5. Re-write the following, changing where possible the verbs from the active to the passive voice :—

(*a*) The clerk made answer meet, "He has put down the mighty from their seat, and has exalted them of low degree."

(*b*) He started from his seat, and gazed around but saw no living thing, and heard no sound.

Why is it not possible to change all the verbs in the same way ?

English Composition, July 1922.

1. What is meant by a metaphor ? Explain the meaning and application of the various metaphors in the following passage, and suggest two further metaphors which would serve the same purpose :—

Stay, my lord,
And let your reason with your choler question
What 'tis you go about : to climb steep hills
Requires slow pace at first : anger is like
A full-trot horse, who being allow'd his way
Self-mettle tires him. Nay, be advised ;
Heat not a furnace for your foe so hot
That it do singe yourself : we may outrun,
By violent swiftness, that which we run at,
And lose by over-running. Know you not,

The fire that mounts the liquor till 't run o'er,
In seeming to augment it wastes it ?

2. Write a short composition on *one only* of the following themes :—
(*a*) An ideal place for a holiday.
(*b*) National characteristics.
(*c*) The requisites of a good short story.
(*d*) The life of an explorer.

ENGLISH COMPOSITION, DECEMBER 1922.

1. The following passage is taken from Sir Walter Raleigh's account of the last fight of Sir Richard Grenville in the *Revenge*. Re-write it in modern English, as you think the author would have written it at the present time :—

Then the Spanish General sent many boats aboard the *Revenge*, and divers of our men, fearing Sir Richard's disposition, stole away aboard the General's and other ships. To Sir Richard thus overmatched, was sent Alonso Bassan to remove him out of the *Revenge*, the ship being marvellous unsavoury, filled with blood and bodies of dead and wounded men like a slaughter-house. Sir Richard answered that he might do with his body what he list, for he esteemed it not, and as he was carried out of the ship he swounded, and reviving again desired the company to pray for him. The General used Sir Richard with all humanity, and left nothing unattempted that tended to his recovery, highly commending his honour and worthiness.

2. Write a short composition on *one only* of the following themes :—
(*a*) The best kind of pets to keep.
(*b*) Caravans.
(*c*) Electricity.
(*d*) Name your favourite story in English literature and write the plot of it.

CAMBRIDGE SENIOR LOCAL EXAMINATIONS

ENGLISH COMPOSITION, JULY 1920.

1. Write a composition on *one* of the following subjects :—
(*Regard will be paid to excellence of matter and style, rather than to length.*)
(*a*) The way in which you would set about forming a library.
(*b*) Liberty cannot exist without discipline.
(*c*) The necessity and advantages of including manual training in every system of education.
(*d*) Robert Louis Stevenson.
(*e*) The exhaustion of our coal supplies, and its effects.

2. Select any *five* from the following list of nouns (*a*), and coupling with each an appropriate adjective from the list (*b*), make such sentences as will show that you understand the meaning of each of your pairs :—
(*a*) Argument, compound, critic, flight, offence, reader, sight, talker.
(*b*) bombastic, captious, conclusive, deleterious, heinous, omnivorous, precipitate, stupendous.

3. (i) Write a suitable heading for the following passage.
(ii) Give the substance of the passage in about 70 words.

The England of the future, as pictured in the imagination, is to be the emporium of the world's trade, and an enormous workshop for all mankind. With supplies of the best iron and coal, which, if not inexhaustible, will last our time and our children's and grandchildren's, with the special aptitude of the English at once for mechanical art and for navigation, we consider that we can defy competition and multiply indefinitely our mills and furnaces and ships. Our great cities are to grow greater; there is no visible limit to the development of our manufactures: we can rely upon them with confidence to supply a population far larger than we have at present. Our exports in 1862 were more than double what we exported in 1842. They may have doubled again twenty years hence, and once more by the end of the century. Civilization spreads with railroad speed; each year opens new markets to us; and with the special advantages which no other nation combines in equal measure we imagine that we have nothing to fear. Trade may occasionally fluctuate. There may be years when our prosperity may seem arrested or even threaten a decline—but in all instances such partial checks have been followed by a splendid rebound. The tide is still flowing in our favour, and we see no reason to fear that English commercial enterprise in any direction whatever is approaching its limits. J. A. FROUDE.

ENGLISH COMPOSITION, JULY 1921.

1. Write a composition on *one* of the following subjects:—
   (*a*) National characteristics.
   (*b*) The problem of transport in the future.
   (*c*) "Ill fares the land, to wasting ills a prey,
   Where wealth accumulates and men decay."
   (*d*) How would you spend a month's holiday abroad?
   (*e*) The Co-operative Movement — its advantages and disadvantages.
   (*f*) Literature of the twentieth century.

2. Compose pairs of sentences containing each of the following words used in two different senses: application, capital, extravagant, interested, partial, singular.

3. (i) Write a suitable title for the following passage.
   (ii) Give the substance of the passage in about 70 words.

The future destinies of India, so far as human eye can see them, are all surely fraught with the fairest hopes. Everywhere in that country has victory crowned our arms. The last of our rivals on the Sutlege has utterly succumbed before us. Yet our security from the perils of war has in no degree, as I conceive, made us neglectful of the arts of peace. The desire to do our duty by that high and solemn trust has never yet been so earnestly felt among us; it pervades, it animates, all parties in the country. Taught by gradual experience, our system of government has been improved, and is still improving. In India lines of railway are beginning to span the boundless plains. The great want of the country and the climate, irrigation, a want too long unheeded by the English rulers, has at length attracted their anxious care. With cultivation thus quickened by our wealth, and directed by our skill, we may trust that, in another age, the supplies of tea within our own dominions may be such as to rival, perhaps even to supersede, the produce of the provinces of China. We may trust that the supply

of cotton for our looms may become the largest from that region. Above all, we may indulge a well-grounded confidence that advancement in knowledge and in morals may here keep pace with the progress of prosperity. MAHON.

ENGLISH COMPOSITION, JULY 1922.

1. Write an essay on *one* of the following subjects :—
   (*a*) Efficiency.
   (*b*) The choice of a place to live in.
   (*c*) The League of Nations.
   (*d*) What constitutes a great man ?
   (*e*) The reflexions of an omnibus conductor.
   (*f*) Rudyard Kipling.

2. Explain the meaning of any *six* of the following words, and frame sentences to illustrate their use : amphibious, authentic, equivocal, fluctuation, pedantic, sinister, subterfuge, venal.

3. Tell in about *seventy* words the story of young Lochinvar as narrated by Scott.

[O, young Lochinvar is come out of the west . . .
. . . Have ye e'er heard of gallant like young Lochinvar ?]

UNIVERSITY OF BRISTOL

FIRST SCHOOL CERTIFICATE EXAMINATION

ENGLISH, JULY 1926.

[*Answer Questions* 1 *and* 2, *and any* THREE *of the remaining questions.*]

1. Write an essay on *one* of the following subjects :—
   (*a*) Bristol in history.
   (*b*) Rain and its uses.
   (*c*) Singing birds.
   (*d*) Night.
   (*e*) Influences which determine the course of a railway.
   (*f*) Old clothes.

2. Write in your own words a précis of the following passage in about one-third of its original length :—

Indeed Wolsey knew that war was absolutely impossible for want of money ; but it was useless to say so to the king. He was bound to try and raise supplies by some means or other, and his experience of the last Parliament had shown him that there was no more to be obtained from that source. In his extremity Wolsey undertook the responsibility of reviving a feudal obligation which had long been forgotten. He announced that the king purposed to pass the sea in person, and demanded that the goodwill of his subjects should provide for his proper equipment. But the goodwill of the people was not allowed the privilege of spontaneous generosity. Commissioners were appointed in every shire to assess men's property, and require a sixth part of it for the king's needs. Wolsey himself addressed the citizens of London. When they gave a feeble assent to his request for advice, " whether they thought it convenient that the king should pass the sea with an army or not," he proceeded, " Then he must go like a prince, which cannot be without your aid." . . . Some one pleaded that the times

were bad. "Sirs," said Wolsey, "speak not to break what is concluded; it were better that a few should suffer indigence than the king as this time should lack. Beware, therefore, and resist not, nor ruffle not in this case; otherwise it may fortune to cost some their heads." This was indeed a high-handed way of dealing with a public meeting, which was only summoned to hear the full measure of the coming calamity. We cannot wonder that "all people cursed the cardinal and his adherents as subverters of the laws and liberty of England." Nor was Wolsey ignorant of the unpopularity which he incurred; but there was no escape possible. He rested only on the king's favour and he knew that the king's personal affection for him had grown colder. He was no longer the king's friend and tutor, inspiring him with his own lofty ideas and slowly revealing his far-reaching schemes. Late years had seen Wolsey immersed in the business of the State, while the king pursued his own pleasures, surrounded by companions who did their utmost to undermine Wolsey's influence. They advocated war while he longed for peace; they encouraged the royal extravagance while he worked for economy; they favoured the imperial alliance and humoured Henry's dreams of the conquest of France while Wolsey saw that England's strength lay in a powerful neutrality. The king's plans had deviated from the lines which Wolsey had designed, and the king's arbitrary temper had grown more impatient of restraint. Wolsey had imperceptibly slipped from the position of a friend to that of a servant, and he was dimly conscious that his continuance in the royal service depended on his continued usefulness. Whatever the king required he was bound to provide.

3. Combine each of the following groups of short statements into a single sentence:

(*a*) He approached the village. He met a number of people. He knew none of them. This somewhat surprised him. He had thought himself acquainted with every one in the country around.

(*b*) It was a memorable raw afternoon towards evening. This was the time when I first realized distinctly certain things. This bleak place overgrown with nettles was the churchyard. Philip Pirrip, late of this parish, and Georgiana, wife of the above, were dead and buried. Beyond the churchyard was a dark, flat wilderness, intersected with dykes and mounds and gates. Scattered cattle were feeding on it. This was the marshes. The low leaden line beyond was the river. The small bundle of shivers, growing afraid of it all, and beginning to cry, was myself.

4. Each of the following words has two different meanings according to the position of the accent. Write *six* pairs of sentences to bring out the two meanings, marking the accented syllable in each case: invalid, convert, incense, conjure, record, and import.

5. Analyse the following sentences into clauses, and state clearly their relation to one another:—

(*a*) I am confident that if he will but meet his accusers he will clear himself of the base charges which they have made against him.

(*b*) It was to be hoped that all who were interested in education in this country would take note of the fact that after trial of another system France had now recognized that for the purpose of a sound education for the work of life the classics had a unique value.

6. Modernize the following passage from Caxton's *Preface to the Aeneid* :—

We Englishmen be born under the domination of the moon, which is never steadfast, but ever wavering—waxing o' one season, and waneth and decreaseth another season. And that common English that is spoken in one Shire varieth from another. In so much that in my days happened that certain merchants were in a ship in Thames for to have sailed over the sea into Zeeland. And for lack of wind they tarried at Foreland, and went to land for to refresh them. And one of them, named Sheffield, a mercer, came into an house and axed for meat, and specially he axed after eggs. And the good wife answered that she could speak no French. And the merchant was angry, for he also could speak no French, but would have had eggs, and she understood him not. And then, at last, another said that he would have eyren. Then the good wife said that she understood him well. Now, what should a man in these days now write ; eggs or eyren ? . . .

And for as much as this present book is not for a rude, uplandish man to labour therein, nor read it, but only for a clerk and noble gentleman that feeleth and understandeth in feats of arms, in love, and in noble chivalry, therefore in a mean between both I have reduced and translated this said book into our English, nor over rude nor curious, but in such terms as shall be understanden, by God's grace, according to my copy.

JULY 1927.

[*Answer Questions* 1 *and* 2 *and any* THREE *of the remaining questions.*]

1. Write an essay on *one* of the following subjects :—

(*a*) Water power.
(*b*) The music of the wind.
(*c*) The influence of advertisements.
(*d*) Amateur theatricals.
(*e*) Volcanoes.
(*f*) Books for children.
(*g*) The house of my dreams.

2. Write in your own words a précis of the following passage in about one-third of its original length :—

It is an extremely common error among young persons, impatient of academical discipline, to turn from the painful study of ancient, and particularly of Greek composition, and solace themselves with works rendered easy by the familiarity of their own tongue. They plausibly contend, that as powerful or captivating diction in a pure English style is, after all, the attainment they are in search of, the study of the best English models affords the shortest road to this point ; and even admitting the ancient examples to have been the great fountains from which all eloquence is drawn, they would rather profit, as it were, by the classical labours of their English predecessors, than toil over the same path themselves. In a word, they would treat the perishable results of those labours as the standard, and give themselves no care about immortal originals. This argument, the thin covering which indolence weaves for herself, would speedily sink all the fine arts into barrenness and

insignificance. Why, according to such reasoners, should a sculptor or painter encounter the toil of a journey to Athens or to Rome? Far better work at home, and profit by the labour of those who have resorted to the Vatican and the Parthenon, and founded an English school, adapted to the taste of our own country. Be you assured that the works of the English chisel fall not more short of the wonders of the Acropolis than the best productions of modern pens fall short of the chaste, finished, nervous and overwhelming compositions of them that "resistless fulmined over Greece." Be equally sure that, with hardly any exception, the great things of poetry and eloquence have been done by men who cultivated the mighty exemplars of Athenian genius with daily and with nightly devotion. Among poets there is hardly an exception to this rule, unless may be so deemed Shakespeare, an exception to all rules, and Dante, familiar as a contemporary with the works of Roman art, composed in his mother tongue, having taken, not so much for his guide as for his "master," Virgil, himself almost a translator from the Greeks.

After forming and chastening the taste by a diligent study of those perfect models, it is necessary to acquire correct habits of composition in our own language, first by studying the best writers and next by translating copiously into it from the Greek. This is by far the best exercise that I am acquainted with for at once attaining a pure English diction and avoiding the tameness and regularity of modern composition.

3. Each of the following words has two meanings. Write sentences, *twelve* in all, which shall show clearly each meaning: bay, till, spell, flag, fast, content.

4. Analyse the following sentences into clauses, and state clearly their relation to one another:

(*a*) So great was his terror lest through his own fault, or that of his men, any violence or profanation should be offered to the holy oxen, that even then, tired as they were with the perils and fatigues of the day past, he would have had them re-embark immediately.

(*b*) When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many things I sought,
And with old woes new wail my dear time's waste.

5. Arrange the following as a dialogue in iambic pentameter verse between Romeo and Juliet, and punctuate it:—

My ears have yet not drunk a hundred words of thy tongues uttering yet I know the sound art thou not romeo and a montague neither fair maid if either thee dislike how camest thou hither tell me and wherefore the orchard walls are high and hard to climb and the place death considering who thou art if any of my kinsmen find thee here with loves light wings did I oerperch these walls for stony limits cannot hold love out and what love can do that dares love attempt therefore thy kinsmen are no let to me if they do see thee they will murder thee.

6. Rewrite the following in more modern English:—

There is an exercise which is right profitable in extreme danger of wars, but by cause there seemeth to be some peril in the learning thereof: and also it hath not been of long time much used, specially among

noblemen: perchance some readers will little esteem it, I mean swimming. But notwithstanding if they revolve the imbecility of our nature, the hazards and dangers of battle, with the examples that shall hereafter be showed, they will, I doubt not, think it as necessary to a captain or man of arms as any that I have yet rehearsed. The Romans who above all things had most in estimation martial prowess: they had a large and spacious field without the city of Rome, which was called Mars's Field, in Latin "Campus Martius," wherein the youth of the city was exercised. This field adjoined to the river of Tiber to the intent that as well men as children should wash and refresh them in the water after their labours, as also learn to swim. And not men and children only, but also the horses, that by such usage they should more aptly and boldly pass over great rivers, and be more able to resist or cut the waves, and not be afraid of great storms. For it hath been oftentimes seen that by the good swimming of horse many men have been saved, and contrarywise by a timorous stumbling horse where the water hath scarcely come to his belly, his legs hath stumbled, whereby many a good and proper man hath perished.

JULY 1928.

[*Answer Questions* 1 *and* 2, *and any* THREE *of the remaining questions.*]

1. Write an essay on *one* of the following subjects :—
(*a*) The spirit of adventure.
(*b*) The English climate.
(*c*) The ideal newspaper.
(*d*) An autobiography of the River Severn.
(*e*) The pictures you would hang in your study, dining-room, drawing-room, and nursery.
(*f*) A letter to a friend recommending a book you have read *or* a play you have seen.

2. Write in your own words a précis of the following passage in about one-third of its original length ;—

No one who is acquainted with the literature, whether daily, monthly, or quarterly, of free states, can be at a loss to apprehend whence they are coming or whither they are going. But it is otherwise in despotic countries. No national assemblies there furnish a safety-valve to public feeling, or indicate its tendency ; the expression of discontent in any form is strongly prohibited ; rigorous punishment deters from any censure, how well soever founded, on the measures of government ; and while national feeling is daily accumulating, and public discontent is at its height, the journals do little more than narrate the progress of princes and princesses from one city to another, and the universal enthusiasm when they show themselves in public. But in an age of advancing intelligence and stirring events, it is not to be supposed that the human mind is in reality dormant ; it is incessantly working, but its movements are not perceived, nor is the existence of dangerous passions even suspected at a distance, till a sudden and unforeseen event at once reveals their tendency, and demonstrates their strength.

It is in the literature of such states that we must look for the real tendency of public opinion, and the foreshadowing of future change ;

and it is to be found, not in the discussion of present, but in the contemplation of past, events; not in the journals, but in the drama. The ardent desires and aspirations of the human mind, unable to find a vent in public assemblies, a free press, or the discussion of present events, seek it in the realms of imagination; the license of the theatre consoles for the restrictions of the senate-house; and the dreams of perfectibility are indulged in a world of the poet's creation, since they are not to be found in that of the statesman's direction. This is the true cause of the elevation and frequent grandeur of thought in the drama of despotic states, and its ultimate degradation in free communities: in the former it is the expression of magnanimous and generous thought, in the latter it is the scene of relaxation from it. Thence it was that Corneille and Voltaire poured forth such noble declamations in favour of general freedom under the despotic rule of the Bourbons; thence it was that Shakespeare uttered such heart-stirring sentiments at the absolute court of Queen Elizabeth; and thence it was, in later times, that the drama had not even arisen in America, in an age when Schiller and Goethe had rendered it immortal in Germany.

3. (*a*) Analyse the following passage into clauses, and state clearly the relation of the clauses to one another:—

Of little use the man, you may suppose,
Who says in verse what others say in prose.
Yet let me show a poet's of some weight,
And, though no soldier, useful to the state.

And (*b*) Compose complex sentences out of the following groups of statements (one sentence to each group):—

(i) We were in the latitude of Cuba. We had a specimen of a thunderstorm. The thunderstorm was truly tropical. It began at 12 o'clock. Our watch then came on deck.

(ii) Arthur gave his horse to the groom. The groom was at the Rectory gate. The groom was waiting impatiently. Arthur then walked along the gravel towards a door. The door opened on the garden. He knew the door belonged to the study. The vicar always worked in the study in the morning.

4. (*a*) Mark where the main stress falls in the pronunciation of the following words: controversy, distribute, impious, ascertain, beneficent, comparable, subaltern, relative, irrevocable.

And (*b*) Explain the exact meaning of any *six* of the following words: old, ancient, aged, antique, antiquated, venerable, archaic, obsolete.

5. Criticize any *six* of the following sentences, correcting where necessary:—

(*a*) He refused to consider my argument, which showed that he had made up his mind.

(*b*) Thousands of people engaged in every sort of trade are idle on the streets.

(*c*) I had a sense of awe that made me hold my breath and at the same time intensely happy.

(*d*) You must try and not do that in future.

(*e*) When he came back from France these were the kind of questions that confronted him.

(*f*) Nine-tenths of those who attack the rich for what they do would do as the rich do if they were rich.
(*g*) Cheap coal and cheap transit are vital to the very life of British industry.
(*h*) I am writing on behalf of Miss Smith, whom I understand once taught your daughter.
(*i*) It was while receiving a deputation that the anarchist's bullet struck the President.

6. Rewrite the following passage in more modern English :—

This Sir Thomas More, amongst all other his virtues, was of such meekness, that if it had fortuned him with any learned men resorting to him from Oxford, Cambridge, or elsewhere (as there did divers, some for desire of his acquaintance, some for the famous report of his wisdom and learning, and some for suits of the Universities), to have entered into argument (wherein few were comparable to him) and so far to have discoursed with him therein, that he might perceive they could not without some inconvenience hold out much further disputation against him ; then, lest he should discomfort them (as he that sought not his own glory, but rather would seem conquered than to discourage students in their studies, ever showing himself more desirous to learn than to teach), would he by some witty device courteously break off into some other matter and give over.

JULY 1929.

[*Answer Questions* 1 *and* 2 *and any* THREE *remaining questions.*]

1. Write an essay on *one* of the following subjects :—
(*a*) Commerce as a bond of nations.
(*b*) Music in the home.
(*c*) The romance of Science.
(*d*) The life and work of any famous explorer of the nineteenth or twentieth century.
(*e*) Select any district in your neighbourhood which is noted for its scenery, or its historical interest, and describe it in such a way as to make it attractive to a stranger.
(*f*) You have been given an unexpected half-holiday. How would you spend it ?

2. Write in your own words a précis of the following passage in about one-third of its original length, using the past tense and the third person. Begin your work thus : "Grenville said that . . ."

The die is cast and war was declared yesterday. We are already beginning to taste the fruits of it. Every species of security has rapidly gone down, and everybody's property in stocks, shares, etc., is depreciated already from twenty to thirty per cent. I predict confidently that before many months are over, people will be as heartily sick of it as they are now hot upon it. Nobody knows where our fleets and armies are going, nor what they mean to attempt, and we are profoundly ignorant of the resources and power of Russia to wage war against us.

As the time for action approaches, Austria and Prussia grow more reluctant to engage in it. The latter has proclaimed her neutrality, and unless some events should make a change in her policy, I do not

believe the former will ever be induced to act with us and against Russia. The government here are in a very weak, unsatisfactory state. They are supported in carrying on war, but in every other respect they are treated with great indifference, and appear to have very little authority or influence either in Parliament or in the country. Nobody seems to have risen in estimation, except perhaps Clarendon, who has done his work well and got credit for it. Palmerston and Graham have positively disgraced themselves by their dinner to Napier, and the foolish speeches they made both there and in the House of Commons afterwards.

I do not know what Palmerston's popularity might turn out to be if it should be tested by some change which brought him forward, but he certainly has greatly lost ground this year by his whole conduct from his resignation down to this time. Gladstone, the great card of the pack, has forfeited, by the failure of his financial schemes, a good deal of the credit he had obtained. John Russell has offended everybody by his obstinacy about his ill-timed Reform Bill, so that the Government does not stand very high, and is only strong in the weaknesses of other parties. They are constantly beaten on small matters in the House of Commons, which produces a bad effect. Up to this moment, nobody knows what John Russell means to do about the Reform Bill; if he puts it off again, he ought to do so to-morrow, when the discussion will take place about the declaration of war.

3. (*a*) Analyse the following passage into clauses, and state clearly the relation of the clauses to one another :—

" Though I like sport and admire sportsmen, I do not think that as much attention should be given to either as is the case to-day : nor do I doubt that, were the energy expended upon sport devoted to more serious occupations, it would be found that the nation as a whole would benefit."

And, (*b*) Compose sentences out of the following groups of statements (one sentence to each group) :—

(i) Christian had a key. He pulled it out of his bosom. He tried the dungeon door. He turned the key. The door flew open. (One main clause and one or more subordinate clauses.)

(ii) The hut was made of wood. It caught fire. The wood was very dry. The fire burned fiercely. Firemen poured water upon the hut. They were unable to put out the fire. Midnight arrived. The hut was burned to the ground. (Two main clauses, each with one or more subordinate clauses.)

4. (*a*) Construct six sentences, each containing *one* of the following words used in a figurative sense: shallow, cue, flower, fly, silver, sleepy, foot, spade.

And, (*b*) Put *six* of the following sayings into separate sentences so composed as to show exactly what the expressions mean :—

To show the white feather, to burn the candle at both ends, to play the man, to catch a tartar, to draw the long bow, to kick over the traces, to face the music, to hasten slowly.

5. Criticize any *six* of the following sentences, correcting where necessary :—

(*a*) I shall be very pleased to accept your invitation and thank you for the same.

(*b*) When one meets a difficulty which he never has and probably never will meet with again one should nevertheless grapple with it.
(*c*) The chairman was at the centre of the table, and the chief speaker sat on his right hand.
(*d*) Lighting a cigarette with great difficulty in the high wind, my car ran into a ditch.
(*e*) I am not only the best pupil in my class, but even in the school, and I hope that I will always remain so.
(*f*) He buffeted the billows of misfortune in his business so bravely that at last he found that they had actually led him along the road to success.
(*g*) He was condemned to be hung for the murder of his wife at the Old Bailey yesterday.
(*h*) He insisted that he never had told a lie, not because he feared punishment but that he knew it was wrong.
(*i*) John kissed his sisters all round and added one such to his two parents.

6. Rewrite the following passage in Modern English :—

"This Emperor Prester John, when he goeth forth into battle, against any other lord, he hath no banners borne before him : but he hath three crosses of gold, fine, great, and high, full of precious stones : and every of the crosses be set in a chariot, full richly arrayed. And for to keep every cross, he ordained ten thousand men of arms, and more than a hundred thousand men on foot, in manner as men would keep a standard in our countries, when that we be in land of war. And this number of folk is without the principal host. And when he hath no war, but rideth with a privy retinue, then he hath borne before him but a cross of tree, without peinture, and without gold or silver or precious stones, in remembrance that Jesu Christ suffered death upon a cross of tree."

July 1930.

[*You are to answer Questions* 1, 2, *and* 3, *and* either 4 *or* 5.]

1. Write an essay on *one* of the following subjects. (You are advised to spend about an hour on this question) :—

(*a*) Photography.
(*b*) Instinct in birds and animals.
(*c*) Civic patriotism.
(*d*) The traffic problem in large towns.
(*e*) Choose a British colony or Dominion and describe the advantages and disadvantages of life there compared with life in England.
(*f*) "God gave us memories that we might have roses in December."
(*g*) The historical novel.

2. Write in your own words a précis of the following passage in about one-third of its original length, using the past tense and the third person. Begin your work thus: "Sir John Simon said that . . ."

Anybody who has any close experience of Indian affairs or who has any real appreciation of the enormous responsibility which rests upon

the shoulders of the Viceroy; anybody who can estimate with know ledge the immense forces of mistrust and the opportunities of misunderstanding which it is the duty of all of us to try to repel in India, will count any personal question, any little discussion as to whether *A* has acted quite consistently, or as to whether *B* has managed a most difficult situation quite cleverly, will count all that as dust in the balance as compared with the importance of Parliament acting together and in the right spirit at this moment.

The Secretary of State was perfectly accurate when he said last week, in answer to a question, that in the matter of these words which have unfortunately raised this controversy the advice of the Statutory Commission was not sought by the Government.

I am not going further into that except to point out, and I hope India will observe it, the Commission is absolutely determined to do nothing which could be construed, or misconstrued, as the presentation of an interim report.

When for the first time the Commission was asked, or rather informed, that the Government contemplated a statement on this subject, the Commission came to the conclusion that we desired to reserve wholly our independent and judicial position and not to be associated with any such statement. We so informed the Secretary of State on September 24, and from that moment any responsibility of the Commission in the matter ceased. It is obvious that their decision not to be associated with any statement that could be construed as dealing with matters within the terms of their reference, in advance of the discharge of their duty to Parliament, was the only right decision they could make. We shall, I hope, early next year report to the authority by which we have been constituted.

The Commission is a statutory body. It owes its authority to the unanimous vote of both Houses of Parliament, and to a commission from the Sovereign. Our function as a Commission cannot either be enlarged or diminished by any declaration or statement made by anybody whatever.

3. EITHER,

Analyse the following passages into clauses, and state clearly the relation of the clauses to one another :—

I have been told that, if a man that was born blind could obtain his sight for only one hour during his whole life, and should at the first opening of his eyes, fix his sight upon the sun when it was in its full glory, he would be so transported and amazed, and would so admire the glory of it that he would not willingly turn his eyes from that ravishing sight to behold all the other various beauties this world could present to him.

OR,

Correct or improve, giving your reasons, *six* of the following sentences :—

(*a*) From these ruins experts can easily tell how they lived and their customs.

(*b*) We can either cross by Southampton or Weymouth; are there any other alternative ways of reaching the Channel Isles ?

(*c*) I do not work more steadily or as conscientiously as my brother, but I can grasp a point quicker.

(*d*) Walking to the station the parcel which I was carrying fell from my hand, an accident which never has, and, I trust, never will happen again.

(*e*) Each of the houses are well built, and which is a testimonial to the thoroughness of their builders.

(*f*) The headmaster wishes to see all those who play games in the hall at eleven o'clock to-morrow, because they must be posted up on the notice board.

(*g*) A difficulty has arisen which, if it is not settled, and that at once, how can we possibly proceed with the undertaking ?

(*h*) While reading your letter the clock struck, and reflecting that you were leaving home at that hour enabled me to follow your thought.

4. Either,

Paraphrase (*i.e.* give in your own words the whole of the meaning of) *one* of the following passages :—

(*a*) I, thus neglecting worldly ends, all dedicated
To closeness, and the bettering of my mind
With that which, but by being so retired,
O'erprized all popular rate, in my false brother
Awaked an evil nature ; and my trust,
Like a good parent, did beget of him
A falsehood in its contrary, as great
As my trust was ; which had indeed no limit,
A confidence sans bound. He being thus lorded,
Not only with what my revenue yielded,
But what my power might else enact, like one
Who having unto truth, by telling of it,
Made such a sinner of his memory,
To credit his own lie, he did believe
He was indeed the Duke.

(*b*) For that our kingdom's earth should not be soil'd
With that dear blood which it hath fostered ;
And for our eyes do hate the dire aspect
Of civil wounds plough'd up with neighbours' sword,
And for we think the eagle-winged pride
Of sky-aspiring and ambitious thoughts,
With rival-hating envy, set on you
To wake our peace, which in our country's cradle
Draws the sweet infant breath of gentle sleep ;
Which so roused up with boisterous untuned drums,
With harsh-resounding trumpets' dreadful bray,
And grating shock of wrathful iron arms,
Might from our quiet confines fight fair peace,
And make us wade even in our kindred's blood ;
Therefore, we banish you our territories.

Or,

Rewrite the following passage in modern English :—

Advice to a Traveller in England.

At thy coming into England be not too inquisitive of news, neither curious in matters of state, in assemblies ask no questions, either

concerning matters or men. Be not lavish of thy tongue, either in causes of weight, lest thou show thyself an espiall, or in wanton talk, lest thou prove thyself a fool. It is the nature of that country to sift strangers: everyone that shaketh thee by the head is not joined to thee in heart. They think Italians wanton, and Grecians subtle, they will trust neither. Be not quarrelsome for every light occasion: they are impatient in their anger of any equal, ready to revenge an injury, be never wont to proffer any: they never fight without provoking, and once provoked they never cease.

5. Punctuate the following passage, inserting capitals where necessary:—

If you venture to say such a thing again and to speak ill of people behind their backs in my presence miss said mrs varden I shall insist on your taking a candle and going to bed directly how dare you dolly im astonished at you the rudeness of your whole behaviour this evening has been disgraceful did anybody ever hear cried the enraged matron bursting into tears of a daughter telling her own mother she has been made a game of what a very uncertain temper mrs vardens was.

And, name, and describe, the figures of speech in the following extracts:—

(*a*) I see a lily on thy brow
With anguish moist and fever dew.

(*b*) It is not growing like a tree,
In bulk, doth make man better be.

(*c*) Busy old fool, unruly Sun,
Why dost thou thus,
Through windows and through curtains call on us?

(*d*) Five miles meandering with a mazy motion
Through wood and dale the sacred river ran.

(*e*) Men have many faults; women only two:
Nothing right they say; nothing right they do.

(*f*) Some mute inglorious Milton here may rest.

July 1931.

[*You are to answer* FOUR *questions, namely, Nos.* 1 *and* 2, EITHER 3 OR 4, *and* EITHER 5 OR 6.]

1. Write an essay on *one* of the following subjects. (You are advised to spend about an hour on this question.)

(*a*) Colour in nature.
(*b*) The highways of the sea.
(*c*) The opportunities for self-culture available in your district for people beyond school age.
(*d*) Sermons in stones.
(*e*) Weather forecasts.
(*f*) Uses and abuses of the cinema.
(*g*) The literary associations of your town, city or county.

2. Write in your own words a précis of the following passage in about one-fourth of its original length, using the past tense and the third person. Begin the work thus: *Ruskin said that* . . .

There will always be a number of men who would fain set themselves to the accumulation of wealth as the sole object of their lives. Necessarily, that class of men is an uneducated class, inferior in intellect, and more or less cowardly. It is physically impossible for a well-educated, intellectual, or brave man to make money the chief object of his thoughts; as physically impossible as it is for him to make his dinner the principal object of them. All healthy people like their dinners, but their dinner is not the main object of their lives. So all healthily-minded people like making money—ought to like it, and to enjoy the sensation of winning it: but the main object of their life is not money: it is something better than money. A good soldier, for instance, mainly wishes to do his fighting well. He is glad of his pay—very properly so, and justly grumbles when you keep him ten years without it—still, his main notion of life is to win battles, not to be paid for winning them. So of clergymen. They like pew rents and baptismal fees, of course: but yet, if they are brave and well-educated, the pew rent is not the sole object of their lives, and the baptismal fee is not the sole purpose of the baptism: the clergyman's object is essentially to baptise and preach, not to be paid for preaching. So of doctors. They like fees, no doubt—ought to like them; yet, if they are brave and well-educated, the entire object of their lives is not fees. They, on the whole, desire to cure the sick, and—if they are good doctors, and the choice were fairly put to them—would rather cure their patient and lose their fee, than kill him and get it. And so with all other brave and rightly trained men; their work is first, their fee second—very important always, but still second. But in every nation, as I said, there are a vast class who are ill-educated, cowardly, and more or less stupid. And with these people, just as certainly the fee is first, and the work second. And this is no small distinction. It is the whole distinction in a man; distinction between life and death *in* him, between heaven and hell *for* him. You cannot serve two masters; you must serve one or other. If your work is first with you, and your fee second, work is your master, and the lord of work, who is God. But, if your fee is first with you, and your work second, fee is your master, and the lord of fee, who is the Devil.

3. (*a*) Describe the function of the italicised parts of any *six* of the following passages:—

(i) They told me *where I could get the tickets*.
(ii) Nor cast one longing, *lingering* look behind.
(iii) It is a pity *he is so unpunctual*.
(iv) He spent the interval *in reading the news*.
(v) I still had hopes, *my long vexations pass'd*,
Home to return, and die at home at last.
(vi) He was given a *prize*.
(vii) *After* I had gone, the hubbub recommenced.
(viii) He spoke *like* an educated man.

Also (*b*) Illustrate, by means of sentences, but without comment, the various notions that can be expressed by the help of the prepositions *by, of, with*.

Also (*c*) Write sentences showing the appropriate prepositions to be used after the adjectives *different, preferable, familiar*, and after the verbs *connive, share, pertain*.

4. (*a*) Correct or improve, giving your reasons, *four* of the following sentences :—

(i) He objected to me going on a holiday at a time when every available help was needed in the business.

(ii) Answer in what country and whether they are mountains, towns or rivers : Snowdon, Toulon, Rhone, etc.

(iii) Major X left for India that day, being a friend we saw him off.

(iv) In the given equation, x must be substituted by its numerical equivalent.

(v) The reason why he was late was on account of the lameness of his younger brother, due to a fall on the ice.

(vi) I would have been glad to have accepted the invitation, only a previous engagement prevented me.

Also (*b*) Rewrite, without comment, the following passages, making clear what you think to be the meaning :—

(i) We took David's clothes into his bunk, and we had a last look round. David noticing all the things he had loved while he had been here down the river to the so familiar old Thames and to go away to that dark continent where he might never come back.

(ii) In England a man may find work hard to get perhaps doing no work which causes him to want and start work abroad. The old form of emigration was one sought adventure which would be in an uninhabited part. Owing to the discovery of wireless man has mapped out all lands which make adventures very rare.

5. The following passage occurs in Milton's *Tractate on Education*. He has been speaking about military exercises. You are to express the passage in modern English :—

Besides these constant exercises at home, there is another opportunity of gaining experience to be won from pleasure itself abroad. In those vernal seasons of the year, when the air is calm and pleasant, it were an injury and sullenness against nature not to go out, and see her riches, and partake in her rejoycing with Heaven and Earth. I should not therefore be a perswader to them of studying much then, after two or three year that they have well laid their grounds, but to ride out in Companies with prudent and staid Guides, to all the quarters of the Land : learning and observing all places of strength, all commodities of building and of soil, for Towns and Tillage, Harbours and Ports for Trade. Sometimes taking Sea as far as to our Navy, to learn there also what they can in the practical knowledge of sailing and of Sea-fight.

These ways would try all their peculiar gifts of Nature, and if there were any secret excellence among them, would fetch it out, and give it fair opportunities to advance itself by, which could not but mightily redound to the good of this Nation.

(*commodities = advantages.*)

6. Paraphrase (i.e. give in your own words the whole of the meaning of) *one* of the following passages :—

(*a*) But 'tis a common proof,
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face ;

But when he once attains the upmost round,
He then unto the latter turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend : so Caesar may ;
Then, lest he may, prevent. And, since the quarrel
Will bear no colour for the thing he is,
Fashion it thus ; that what he is, augmented,
Would run to these and these extremities :
And therefore think him as a serpent's egg
Which hatch'd would as his kind grow mischievous,
And kill him in the shell.

(*b*) I know not whether God would have it so,
For some displeasing service I have done,
That, in his secret doom, out of my blood
He'll breed revengement and a scourge for me ;
But thou dost, in thy passages of life,
Make me believe that thou art only mark'd
For the hot vengeance and the rod of Heaven,
To punish my mistreadings. Tell me else,
Could such inordinate and low desires,
Such poor, such bare, such lewd, such mean attempts,
Such barren pleasures, rude society,
As thou art match'd withal, and grafted to,
Accompany the greatness of thy blood,
And hold their level with thy princely heart ?

JULY 1932.

[*You are to answer* FOUR *questions, namely, Nos.* 1 *and* 2, EITHER 3 OR 4, *and* EITHER 5 OR 6.]

1. Write an essay on *one* of the following subjects. (You are advised to spend about an hour on this question.)

(*a*) The seashore.
(*b*) Country fairs.
(*c*) Amateur gardening.
(*d*) Money.
(*e*) Your favourite kind of literature, and the reasons for your choice.
(*f*) Democratic government : its advantages and disadvantages.
(*g*) The application of science to everyday life.

2. Write in your own words a précis of the following passage in about a quarter of the original length, using the past tense and the third person :—

On the evening of the eighth of June, the seven prelates, furnished by the ablest lawyers in England with full advice, repaired to the palace, and were called into the Council chamber. Their petition was lying on the table. The Chancellor took the paper up, showed it to the Archbishop, and said, " Is this the paper which your Grace wrote, and which the six Bishops present delivered to His Majesty ? " San-

croft looked at the paper, turned to the King, and spoke thus: "Sir, I stand here a culprit. I never was so before. Once I little thought that I ever should be so. Least of all could I think that I should be charged with any offence against my King; but, since I am so unhappy as to be in this situation, your Majesty will not be offended if I avail myself of my lawful right to decline saying anything which may criminate me." "This is mere chicanery," said the King. "I hope that your Grace will not do so ill a thing as to deny your own hand." "Sir," said Lloyd, whose studies had been much among the casuists, "all divines agree that a person situated as we are may refuse to answer such a question." The King, as slow of understanding as quick of temper, could not comprehend what the prelates meant. He persisted, and was evidently becoming very angry. "Sir," said the Archbishop, "I am not bound to accuse myself. Nevertheless, if your Majesty positively commands me to answer, I will do so in the confidence that a just and generous prince will not suffer what I say in obedience to his orders to be brought in evidence against me." "You must not capitulate with your Sovereign," said the Chancellor. "No," said the King, "I will not give any such command. If you choose to deny your own hands, I have nothing more to say to you."

The Bishops were repeatedly sent out into the ante-chamber, and repeatedly called back into the Council room. At length James positively commanded them to answer the question. He did not expressly engage that their confession should not be used against them. But they, not unnaturally, supposed that, after what had passed, such an engagement was implied in his command. Sancroft acknowledged his handwriting; and his brethren followed his example. They were then interrogated about the meaning of some words in the petition, and about the letter which had been circulated with so much effect all over the kingdom: but their language was so guarded that nothing was gained by the examination.

3. Write in your own words as much as you can of the meaning of the following passage:—

There are in our existence spots of time,
That with distinct pre-eminence retain
A renovating virtue, whence—depressed
By false opinion and contentious thought,
Or aught of heavier or more deadly weight,
In trivial occupations, and the round
Of ordinary intercourse—our minds
Are nourished and invisibly repaired;
A virtue, by which pleasure is enhanced,
That penetrates, enables us to mount,
When high, more high, and lifts us up when fallen.
This efficacious spirit chiefly lurks
Among those passages of life that give
Profoundest knowledge to what point, and how.
The mind is lord and master—outward sense
The obedient servant of her will. Such moments
Are scattered everywhere, taking their date
From our first childhood.

4. (*a*) Mark the main stresses in *four* of the following passages :—

(i) Late, late, so late ! and dark the night and chill !
(ii) Go, pretty child, and bear this flower
Unto thy little Saviour.
(iii) I would be a mermaid fair ;
I would sing to myself the whole of the day.
(iv) Upon his knees he sank, pale as smooth-sculptured stone.
(v) Cold on His cradle the dew-drops are shining.

and (*b*) Distinguish the meanings of the following pairs of words or phrases and give examples of the correct use of each :—

possible, feasible ; the opposite, the converse ; foresee, anticipate ; emphatically, undoubtedly ; individual, person ; mutual, respective.

5. (*a*) Punctuate the following passage, inserting the necessary capitals :—

As soon as the play which was hamlet prince of denmark began partridge was all attention nor did he break silence till the entrance of the ghost upon which he asked jones what man was that in the strange dress something said he like what I have seen in a picture sure its not armour is it jones answered that is the ghost to which partridge replied persuade me to that sir if you can though I cant say I ever saw a ghost in my life yet I am certain I should know one if I saw it no no sir ghosts dont appear in such dresses.

and (*b*) Correct, if necessary, *six* of the following sentences, giving your reasons for the correction :—

(i) The new engine did as much and more than was expected of it.
(ii) Being a descendant of a noble house, the disgrace which followed these revelations deeply affected his spirit.
(iii) The muscles of his brawny arms, like the village blacksmith, were strong as iron bands.
(iv) They not only suffered in pride, but also in pocket.
(v) There was every possibility of him coming to see us on his return.
(vi) As regards to our recent transaction, we request your presence at our office at an early date.
(vii) Inaccuracies were in many cases due to cramped methods of writing.
(viii) My son is as likely to succeed in life as I have done.

6. (*a*) Divide the following sentence into clauses, and state clearly the relationship of the clauses to one another :—

When my brother returned me the half-crown which I had lent him the previous day I remarked, " If you had not spent more than you ought to have done, and got into debt, you might still have had this half-crown to spend."

and (*b*) Rewrite the material of the following simple sentences as a compound (or co-ordinate) sentence with two principal verbs :—

The King called his page. The page was in another room. The page did not at first hear the King. The page was some time in obeying. At last he came. The King scolded him. He was a slowcoach. He was an idle fellow. He might live to be a hundred. He would not make a success of life.

JOINT MATRICULATION BOARD

SCHOOL CERTIFICATE AND MATRICULATION EXAMINATIONS, JULY 1930.

ENGLISH COMPOSITION (ESSAY PAPER).

One hour.

Pay great attention to HANDWRITING, SPELLING, PUNCTUATION, *and* PARAGRAPHING.

Write not more than four pages on *one* of the following subjects :—

1. The inland waterways of England and their uses.
2. Cats and dogs.
3. Italian art and artists.
4. The play of Goldsmith *or* of Sheridan *or* of Barrie that you would most like to see acted.
5. King Alfred *or* Queen Elizabeth.
6. Photography as a hobby.
7. A day at school in 2000 A.D.

ENGLISH COMPOSITION (PRÉCIS PAPER).

Half an hour.

Having carefully read the following passage, noting the most important statements and REJECTING WHAT IS UNESSENTIAL, *write out its substance in a clear, simple, and logically connected version occupying* ABOUT ONE-THIRD *of the length of the original ; and supply a short title.* AVOID MERE REPRODUCTION OF WORDS AND SENTENCES. *State at the bottom of your Précis the number of words it contains.*

In early times, as the reader of Homer knows, piracy was thought rather a respectable trade. "Are you a merchant," somebody asks quite politely, "or are you making your livelihood by raiding upon the coasts?" In these early days, when Phœnicians and Greeks first ventured far away along barbarous coasts, it seemed not to matter very much whether they made five hundred per cent. in barter with the natives, or simply took away what they could find, without paying for it at all. But what strikes us as very curious, is that, even in civilized and historical days, this great immorality in condoning robbery and even murder on the highways of the sea never met with the stern reprobation it deserved. It was the real merit of those naval empires which held sway over the Levant—in the earliest days Crete, then Athens, then Rhodes—that by their vigorous police they kept the seas tolerably clear and safe for commerce. But the instant this vigilance was relaxed pirates reappeared, and *arch-pirates* are spoken of in the later days of Greek history as a sort of naval magnates or admirals, with whom both Hellenistic kings and Roman generals treated as an independent power. There was a moment when the pirate question even became the problem of the world's peace. The exactions and violence of the Romans, the selling into slavery of vast numbers of free Greeks, the destruction of ancient maritime cities with a sailor population had thrown upon the world thousands of outcasts, in penury and want, full of bitterness and hatred against the dominant power, and ready to live by violence, and revenge themselves for their misfortunes. . . .

But Pompey's settlement gives us a clear sign that these people were to a certain extent landsmen, and even landsmen of former respectability turned loose upon the sea. For when he settled them at Patras and elsewhere they seem to have returned to order and respectability, which buccaneers in the mediæval sense would never have done.

What has really caused piracy to disappear from the Levant is not the increasing honesty or civilization of the people, for the brigand, or land pirate, is still quite a usual phenomenon, but the invention of steam, which has put into the hands of governments a perfectly effectual engine for pursuing and destroying the fastest felucca, while the expenses of building and maintaining steamers are far beyond the resources of any modern pirates. (407 words.)

SEPTEMBER 1930.

ENGLISH COMPOSITION (ESSAY PAPER).

One hour.

Pay great attention to HANDWRITING, SPELLING, PUNCTUATION, *and* PARAGRAPHING.

Write not more than four pages on *one* of the following subjects :—

1. Speed in modern life.
2. Folk songs and folk dances.
3. The value of knowing foreign languages.
4. The weather.
5. The king's highway.
6. Modern toys.
7. An ideal museum.

ENGLISH COMPOSITION (PRÉCIS PAPER).

Half an hour.

Having carefully read the following passage, noting the most important statements and REJECTING WHAT IS UNESSENTIAL, *write out its substance in a clear, simple, and logically connected version occupying* ABOUT ONE-THIRD *of the length of the original; and supply a short title.* AVOID MERE REPRODUCTION OF WORDS AND SENTENCES. *State at the bottom of your Précis the number of words it contains.*

They were the first generation of statesmen by profession that England produced. Before their time the division of labour had, in this respect, been very imperfect. Those who had directed public affairs had been, with few exceptions, warriors or priests; warriors whose rude courage was neither guided by science nor softened by humanity, priests whose learning and abilities were habitually devoted to the defence of tyranny and imposture. The Hotspurs, the Nevilles, the Cliffords, rough, illiterate, and unreflecting, brought to the council-board the fierce and imperious disposition which they had acquired amidst the tumult of predatory war, or in the gloomy repose of the garrisoned and moated castle. On the other side was the calm and subtle prelate, versed in all that was then considered as learning,

trained in the schools to manage words, and in the confessional to manage hearts. . . .

But the increase of wealth, the progress of knowledge, and the reformation of religion produced a great change. The nobles ceased to be military chieftains; the priests ceased to possess a monopoly of learning; and a new and remarkable species of politicians appeared.

These men came from neither of the classes which had, till then, almost exclusively furnished ministers of state. They were all laymen; yet they were all men of learning; and they were all men of peace. They were not members of the aristocracy. They inherited no titles, no large domains, no armies of retainers, no fortified castles. Yet they were not low men, such as those whom princes, jealous of the power of a nobility, have sometimes raised from forges and cobblers' stalls to the highest situations. They were all gentlemen by birth. They had all received a liberal education.

In active life no men could be more perfectly free from the faults of mere theorists and pedants. No men observed more accurately the signs of the times. No men had a greater practical acquaintance with human nature. Their policy was generally characterized rather by vigilance, by moderation, and by firmness, than by invention, or by the spirit of enterprise. There was something in the temper of these celebrated men which secured them against the proverbial inconstancy both of the court and of the multitude. Their power ended only with their lives. (376 words.)

UNIVERSITY OF DURHAM

School Certificate Examination.

English I., July 1929.

Essay.

Write an essay on *one* of the following :—

1. A Day in bed.
2. Courtesy.
3. Gipsies.
4. Animals in literature.
5. Should there be a Channel Tunnel ?
6. My Impression of General Election day.

Précis.

Summarize in a short passage of continuous prose, from one-third to one-quarter the length of the original, the following passage, and provide it with a title :—

(Lincoln) triumphed over the adverse conditions of his early years because Nature had bestowed on him high and rare powers. Superficial observers who saw his homely aspect and plain manners, and noted that his fellow-townsmen, when asked why they so trusted him, answered that it was for his common sense, failed to see that his common sense was a part of his genius. What is common sense but the power of seeing the fundamentals of any practical question, and of disengaging them from the accidental and transient features that may overlie these fundamentals—the power to use a familiar ex-

pression, of getting down to bedrock? One part of this power is the faculty for perceiving what the average man will think and can be induced to do. This is what keeps the superior mind in touch with the ordinary mind, and this is perhaps why the name of "common sense" is used, because the superior mind seems in its power of comprehending others to be itself a part of the general sense of the community. All men of high practical capacity have this power. It is the first condition of success. But in men who have received a philosophical or literary education there is a tendency to embellish, for purposes of persuasion, or perhaps for their own gratification, the language in which they recommend their conclusions, or to state those conclusions in the light of large general principles, a tendency which may, unless carefully watched, carry them too high above the heads of the crowd. Lincoln, never having had such an education, spoke to the people as one of themselves. He seemed to be saying not only what each felt, but expressing the feeling just as each would have expressed it. In reality he was quite as much above his neighbours in insight as was the polished orator or writer, but the plain directness of his language seemed to keep him on their level. His strength lay less in the form and vesture of the thought than in the thought itself, in the large, simple, practical view which he took of the position. And thus the sterling merit of these speeches of his, that which made them effective when they were delivered and makes them worth reading to-day, is to be found in the justness of his conclusions and their fitness for the circumstances of the time. When he rose into higher air, when his words were clothed with stateliness and solemnity, it was the force of his conviction and the emotion that thrilled through his utterance, that printed the words deep upon the minds and drove them home to the hearts of the people.

What is a great man? Common speech, which after all must be our guide to the sense of the terms which the world uses, gives this name to many sorts of men. How far greatness lies in the power and range of the intellect, how far in the strength of the will, how far in elevation of view and aim and purpose—this is a question too large to be debated here. But of Abraham Lincoln it may be truly said that in his greatness all three elements were present. . . . But the mainspring of his power, and the truest evidence of his greatness, lay in the nobility of his aims, in the fervour of his conviction, in the stainless rectitude which guided his action and won for him the confidence of the people. Without these things neither the vigour of his intellect nor the firmness of his will would have availed. (580 words.)

LORD BRYCE (*Abraham Lincoln as Orator*).

DECEMBER 1929.

ESSAY.

Write an essay on *one* of the following :—

1. Sunday in *either* a great city *or* a little village.
2. The meaning of Armistice Day.
3. A hero of *either* exploration *or* science.
4. Superstitions.
5. Moving to another house.
6. An exhibition of pictures.

Précis.

Summarize in a short passage of continuous prose, from one-third to one-quarter the length of the original, the following passage, and provide it with a title :—

Puritanism was not a mere code of cruel regulations, though some of its regulations were more cruel than any that have disgraced Europe. Nor was Puritanism a mere nightmare, an evil shadow of eastern gloom and fatalism, though this element did enter it, and was as it were the symptom and punishment of its essential error. Something much nobler (even if almost equally mistaken) was the original energy in the Puritan creed.

I should roughly define the first spirit in Puritanism thus. It was a refusal to contemplate God or goodness with anything lighter or milder than the most fierce concentration of the intellect. A Puritan meant originally a man whose mind had no holidays. To use his own favourite phrase, he would let no living thing come between him and his God : an attitude which involved eternal torture for him and a cruel contempt for all the living things. It was better to worship in a barn than in a cathedral for the specific and specified reason that the cathedral was beautiful. Physical beauty was a false and sensual symbol coming in between the intellect and the object of its intellectual worship. The human brain ought to be at every instant a consuming fire which burns through all conventional images until they were as transparent as glass.

This is the essential Puritan idea, that God can only be praised by direct contemplation of Him. You must praise God only with your brain ; it is wicked to praise Him with your passions or your physical habits or your gesture or instinct of beauty. Therefore it is wicked to worship by singing or dancing or drinking sacramental wines or building beautiful churches or saying prayers when you are half asleep. We must not worship by dancing, drinking, building or singing ; we can only worship by thinking. Our heads can praise God, but never our hands and feet. That is the true and original impulse of the Puritans. There is a great deal to be said for it, and a great deal was said for it in Great Britain steadily for two hundred years. It has gradually decayed in England and Scotland, not because of the advance of modern thought (which means nothing), but because of the slow revival of the mediæval energy and character in the two peoples. The English were always hearty and humane, and they have made up their minds to be hearty and humane in spite of the Puritans. The result is that Dickens and W. W. Jacobs have picked up the tradition of Chaucer and Robin Hood. The Scotch were always romantic, and they have made up their minds to be romantic in spite of the Puritans. The result is that Scott and Stevenson have picked up the tradition of Bruce, Blind Harry, and the vagabond Scottish Kings. England has become English again ; Scotland has become Scottish again, in spite of the splendid incubus, the noble nightmare of Calvin. There is only one place in the British Islands where one may naturally expect to find still surviving in its fullness the fierce detachment of the true Puritan. That place is the Protestant part of Ireland. The Orange Calvinists can be disturbed by no national resurrection, for they have no nation. In them, if in any people, will be found the rectangular

consistency of the Calvinist. The Irish Protestant rioters are at least immeasurably finer fellows than any of their brethren in England. They have the two enormous superiorities: first, that the Irish Protestant rioters really believe in Protestant theology; and second, that the Irish Protestant rioters do really riot. Among these people, if anywhere, should be found the cult of theological clarity combined with barbarous external simplicity. (620 words.)

G. K. CHESTERTON (*George Bernard Shaw*).

JUNE 1930.

ESSAY.

Write an essay on *one* of the following:—

1. The adventures of a circulating library book.
2. A portrait of an old gentleman *or* an old lady.
3. Noise.
4. The importance of the Naval Conference.
5. A world without music.

PRÉCIS.

Write out in a short passage of continuous prose, from one-third to one-quarter the length of the original, the substance of the following passage in your own words, and provide it with a short title. Reject what is unessential, and avoid mere reproduction of words and sentences.

All professions rightly expect the general public to stand aside and gape while those who have spent years in mastering their craft show that all their years of training were not in vain. It is only when there is an accident that the special status of the doctor is gladly and eagerly recognized and that the general public is proud to hold his hat. But it is not so with fires. The professional standing of firemen is very imperfectly respected, and for some strange reason there seems to be nobody but thinks he can help to put out a fire. Every one therefore who wants the outside world to respect his rights to his own preserve —to stand silent while he explains what wants replacing in the car or radio, or to sit silent while he indicates what the scalp needs—will cheer the firemen of Braga in Portugal, who have struck not one but a number of blows for the professional spirit. The fire that broke out in Braga was quite a serious one, emphatically nothing suited to the efforts of amateur quenchers. But because the blaze was big there was a rush of unqualified helpers, and the valuable time of the fire brigade, and their energy, that might have been spent in fighting the flames, had to be spent in fighting the volunteers. By the time the volunteers were soundly beaten the fire was beyond control, which shows what meddling can do.

It is sometimes said that every profession is a conspiracy against the laity, and anybody who has ever seen the laity will agree that they need conspiring against. They have the money, the numbers, and the ignorance, and the professional body that designs to live at their expense needs the help of cunning and the strongest *esprit de corps*. It is the weakness of professional men that their minds are so constantly preoccupied with the subject they understand better than other people that they grow contemptuous. Many a doctor has learnt with pain

that the same man can be a trusting simpleton in the sick bed and a resolute and indomitable miser later on. Professional men have to surround themselves with sufficient awe and impressiveness to make sure of being not only obeyed but paid. The lawyer's wig, the doctor's Latin, and even the fireman's helmet are all designed to this end, and every activity becomes a profession if it can, promising reasonably good behaviour in return for a monopoly of respectability. There was once a golden age when letter writers drove a thriving trade and were regarded by their clients as masters of a strange and powerful craft. Even professional readers had their admiring listeners, while those who had arithmetic grew rich apace among the unskilled who hired them to add. All that is changed, and those noble professions are in obvious and probably hopeless decay. What profession is really safe? If the simplifying of the law goes on, as it has gone on lately, and educational methods should be devised which increased the level of intelligence, then even the most firmly entrenched of all professions must tremble. Doctors, too, must have an uncomfortable feeling whenever they read—as they must read whenever they walk the streets or read a paper—of the new and complete remedies that are being provided for a race which is daily learning the rules of health and the folly of excess. And firemen may be allowed a little brutality towards volunteers, who spoil what may be one of their last really good fires, when they read how a Dutch professor is inventing artificial rain which will be at the command of anybody whose equipment included an aeroplane, and a machine for spraying the clouds with pulverised ice.

(620 words.)

December 1930.

Essay.

Candidates must attempt both the Essay and the Précis. They should be written in the same book. The Précis will not be given out till 3 o'clock. Both Essay and Précis will be collected at 4 p.m.

Write an essay on *one* of the following :—

1. Castles in the air.
2. A day in the life of a horse.
3. " A thing of beauty is a joy forever."
4. The future of transport.
5. Accuracy.

Précis.

Write out in a short passage of continuous prose, from one-third to one-quarter the length of the original, the substance of the following passage in your own words, and provide it with a title. *Reject what is unessential, and avoid mere reproduction of words and sentences.*

It is an immense step in human progress when a set of barbarous tribes unite to form a nation. Under the strong hand of some chief or under the pressure of some great necessity, they give up the isolation which is both the weakness and the strength of the tribal state of society, they choose some strong place for their centre, they submit to a common government, and, while still remembering their separate tribal traditions

and usages, they learn to act as members of a greater community than the tribe. This is the beginning of civilization proper. Law takes the place of custom, the state undertakes to punish crime, and private vengeance is discouraged; the state also undertakes the protection of the weak, so that humane sentiment appears, and a security is engendered in which the arts and sciences can spring up and flourish.

When this takes place a new type of religion also makes its appearance. While each of the tribes may long retain its own gods and its peculiar rites, some one god, perhaps the god of the strongest tribe, assumes a higher position than the rest; his worship becomes the central religion of the community, round which the other worships arrange themselves by degrees, until there comes to be a system embracing them all, but itself possessing a new character. In this way a national religion comes into existence. The details of this process are in every case beyond our observation. It is not perhaps for centuries after the national religion has come into operation that reflection is turned towards it; not till the art of writing has come to some perfection is it described and formulated and made statutory, and by that time all accurate memory of its beginnings has faded away, and its origin is explained by a set of legends. But though its beginnings, like all beginnings, are obscure, the national religion is there. It has its history; the great man who brought the tribes together, or who first devised for them a higher form of worship, is remembered as its founder; the foundation is ascribed to the inspiration of the chief god himself; its sacred forms are written down and obtain the force of divine laws, the will of the Deity is a thing clearly known and expressed in positive terms.

It is not asserted that this description will apply to the origin of all the national religions; the character and the circumstances of one nation differ from those of another, and it need not be supposed that they all reached their state worships in the same way. Some religions have become national by conquest rather than growth, while some which may truly be called national never attained to any national organization. (462 words.) A. MENZIES.

JULY 1931.

ESSAY.

Write an essay on *one* of the following :—

1. Shakespeare's Love of England.
2. Our Debt to the Past.
3. An Ideal School.
4. Fishing.
5. The Choice of a Career.
6. Science and Everyday Life.

PRÉCIS.

Write out in a short passage of continuous prose, from one-third to one-quarter the length of the original, the substance of the following passage in your own words, and provide it with a title.

Reject what is unessential, and avoid mere reproduction of words and sentences :—

Naturally, as Jackson was a soldier, it is from soldiers that we hear most about him. They tell us that he was a really great general, and

it is easy to believe them, for they have plenty of proofs to show. After the battle of Bull Run he was placed in command of a separate army to co-operate in the defence of the Shenandoah Valley. In the "Valley Campaign," as it was called, he showed in a very high degree the power of guessing what the enemy was most likely to do, and at the same time concealing what he was going to do himself. If you look at a good map of that famous valley, you will see that it is a most convenient place for playing hide-and-seek with an army. The mountains run in four great lines, each consisting of narrow ridges, with gaps in them at irregular intervals. Between these four ridges there are, of course, three parallel valleys; the middle one of the three is the Shenandoah valley, with the river Shenandoah in it, and also an extra clump of mountains near the upper end called the Massanuttons. The whole place is rather like three great streets with smaller alleys or passages leading through from one to another at unequal distances. You can imagine how difficult it was to catch a fellow like Jackson in such a country, even with a superior force or two superior forces. When pressed, he could always leave one street and slip through into the next; and if the enemy tried to occupy a town, he could slip back again another way and turn the position. On one occasion he and his whole army suddenly disappeared from sight altogether, going east as was supposed; but they dodged back west by the next side-alley and upset all calculations. In this way he constantly puzzled and defeated superior armies which were trying to combine and crush him; his soldiers said that "he knew every hole and corner of the valley as if he had made it himself," and he bewildered and tired the enemy till their officers resigned and their men deserted. In thirty-eight days he marched 400 miles, fought three battles and a number of smaller engagements, and won them all. He took 3500 prisoners and put 3500 more out of action, besides capturing nine guns and 10,000 rifles.

Of course, to do all this he had to work his men hard: they did so much marching and at such a pace that they were called "the foot cavalry." They complained, but they admired him for it; and they expressed both their complaint and their admiration by saying that Moses took forty years to get the Children of Israel through the wilderness, but Old Jack would have double-quicked them through in three days on half rations! (473 words.)

General English.

Alternative to the Précis.

Four *questions should be answered, of which No.* 1 *must be one.*

1. The following passage is from a conversation between an ordinary elderly gentleman and a young woman who knows that she will probably live for three hundred years:—

The Woman: It is not the number of years we have behind us, but the number we have before us, that makes us careful and responsible and determined to find out the truth about everything. What does it matter to you whether anything is true or not? Your flesh is as grass: you come up like a flower and wither in your second childhood. A lie will last your time: it will not last mine. If I knew I had to die in twenty years it would not be worth my while to educate myself: I

should not bother about anything but having a little pleasure while I lasted.

The Elderly Gentleman: Young woman, you are mistaken. Short-lived as we are, we—the best of us, I mean—regard civilization and learning, art and science, as an ever-burning torch, which passes from the hand of one generation to the hand of the next, each generation kindling it to a brighter, prouder flame. Thus each lifetime, however short, contributes a brick to a vast and growing edifice, a page to a sacred volume, a chapter to a Bible, a Bible to a literature. We may be insects, but like the coral insect we build islands which become continents: like the bee we store sustenance for future communities. The individual perishes; but the race is immortal. The acorn of to-day is the oak of the next millennium. I throw my stone on the cairn and die; but later comers add another stone and yet another; and lo! a mountain.

(*a*) What is the chief point of the argument between the two?
(*b*) Express briefly in your own words the point of view of each speaker.
(*c*) Whom does each speaker mean by "we"?
(*d*) What do you notice about the style of the second speech?

2. Explain the value to language of similes and metaphors. Define each and the difference between them. Illustrate by examples.

3. Explain the allusions embodied in the following, and the meaning of each in common speech:—

Gordian knot.
Augean state of affairs.
Hobson's Choice.
Shibboleth.
Crossing the Rubicon.

4. Make sentences to show the difference in meaning between the following pairs of words:—

Boyish, puerile.
Chronic, permanent.
Perspicacity, perspicuity.
Serene, peaceful.
Aged, ancient.

5. Give examples of the following figures of rhetoric:—
Oxymoron, litotes, metonymy, personification.

JULY 1932.

ESSAY.

Write an essay on *one* of the following:—

1. The Qualities of a Good Novel.
2. The Roman Wall.
3. Trees.
4. Why should Science be studied in schools?
5. School Societies.
6. Parents.

PRÉCIS.

[*Candidates who write more than* 160 *words will lose marks.*]

It is, I admit, an unhappy truth that the naturalist is generally more or less in combination with the sportsman, but it seems to me that as either element gains ground the other weakens, so that if a man is really and truly a naturalist the passion of killing—and also of collecting—tends to pass into that of observing. When the latter has become very strong in such a man, so that he is interested in the more minute and intricate things in the lives of animals—in their domesticities and affections, their instincts, their intelligence and psychology generally, and with the questions and problems presented by all of these—he is then, I believe, either no more a sportsman or very little of one, though, perhaps, he may not care to admit this to his old sporting friends. In a word, the two things—observation of life and the taking of it—are opposed to each other, though they may be often combined in one and the same man. But whilst the naturalist —by virtue of our savage ancestry—has almost always something of the sportsman in his composition, the sportsmen has, for his part, little or nothing of the naturalist. I should never expect the same man to be great in both departments, and I believe that a list of names would support this contention. By "sportsman," however, I understand a man who kills animals primarily on account of the pleasurable sensations which he experiences in so doing. He who really only kills or collects for the purpose of increasing knowledge (so he calls his collection) is no sportsman, in my opinion—though I think he does a great deal more harm than if he were one. The collector I look upon as the most harmfully destructive animal on this earth, and the more scientific the more destructive he is. The other kind wearies, or may weary, but he never does. His whole life, in thought or act, is one long ceaseless crime against every other life. His goal is extermination, and nature, for him, a museum. He is the most disgusting figure, in my estimation, that has ever appeared in the world, nor is there any thought more painful to me than that of the slaughter he is every day perpetrating, and the extermination of species resulting from it. What deaths may he not achieve in a lifetime! Of all Thugs, he has the biggest record. That he is often an agreeable, intelligent, and cultivated man—a very good fellow and otherwise unoffending member of society —is infinitely to be regretted. I would he were a street nuisance, a swindler, tsar or grand duke, to the boot of his much greater enormities, for then he might be put down, whereas now there is little chance of it.

(472 words.)

FURTHER PASSAGES FOR PRÉCIS

[To be summarized in a passage of continuous prose from one-third to one-quarter the length of the original.]

The Future Development of the British Empire.

What I feel in regard to all the empires of the past, and even in regard to the United States, is that the effort has always been towards forming one nation. All the empires we have known in the past and that exist to-day are founded on the idea of assimilation, of trying to force human material into one mould. Your whole idea and basis is entirely different. You do not want to standardize the nations of the British Empire; you want to develop them towards greater, fuller nationality. These communities, the offspring of the mother country, or territories like my own, which have been annexed after the vicissitudes of war, must not be moulded on any one pattern. You want them to develop freely on the principles of self-government, and therefore your whole idea is different from anything that has ever existed before. That is the fundamental fact we have to bear in mind—that this British Commonwealth of nations does not stand for standardization or de-nationalization, but for the fuller, richer, and more various life of all the nations comprised in it.

Even the nations which have fought against it, like my own, must feel that their cultural interests, their language, their religion, are as safe and as secure under the British flag as those of the children of your own household and your own blood. It is only in proportion as this is realized that you will fulfil the true mission which is yours. Therefore it seems to me that there is only one solution, and that is a solution supplied by our past traditions—the traditions of freedom, self-government, and of the fullest development for all constituent parts of the empire.

The question arises: How are you going to keep this commonwealth of nations together? If there is to be this full development towards a more varied and richer life among our nations, how are you going to keep them together? It seems to me that there are two potent factors that you must rely upon for the future. The first is your hereditary kingship, the other is our conference system. I have seen some speculations recently in the newspapers about the position of the kingship in this country—speculations by people who, I am sure, have not thought of the wider issues that are at stake. You cannot make a republic of the British Commonwealth of nations.

GENERAL SMUTS.

Lessons of the Great War.

This great war that broke so suddenly upon the world two years ago, and which has swept within its flame so great a part of the civilized world, has affected us (*i.e.* the United States of America) very profoundly, and we are not only at liberty, it is perhaps our duty, to speak very frankly of it and of the great interests of civilization which it affects.

Our own rights as a nation, the liberties, the privileges and the property of our people have been profoundly affected. We are not mere disconnected lookers-on.

The longer the war lasts the more deeply do we become concerned that it should be brought to an end and the world be permitted to resume its normal life and course again. And when it does come to an end we shall be as much concerned as the nations at war to see peace assume an aspect of permanence, give promise of days from which the anxiety of uncertainty shall be lifted, bring some assurance that peace and war shall always hereafter be reckoned part of the common interest of mankind.

We are participants, whether we would or not, in the life of the world. The interests of all nations are our own also. We are partners with the rest. What affects mankind is inevitably our affair as well as the affair of the nations of Europe and of Asia.

One observation on the causes of the present war we are at liberty to make, and to make it may throw some light forward on the future as well as backward upon the past. It is plain that this war could have come only as it did, suddenly and out of secret counsels, without warning to the world, without discussion, without any of the deliberate movements of counsel with which it would seem natural to approach so stupendous a contest.

It is probable that if it could have been foreseen just what would happen, just what alliances would be formed, just what forces arrayed against one another, those who brought the contest on would have been glad to substitute conference for force.

If we ourselves had been afforded some opportunity to apprise the belligerents of the attitude which it would be our duty to take, of the policies and practices against which we would feel bound to use all our moral and economic strength, and in certain circumstances even our physical strength also, our own contribution to the counsel which might have averted the struggle would have been considered worth weighing and regarding.

And the lesson which the shock of being taken by surprise in a matter so deeply vital to all the nations of the world has made poignantly clear is that the peace of the world must henceforth depend upon a new and more wholesome diplomacy.

Only when the great nations of the world have reached some sort of agreement as to what they hold to be fundamental to their common interest, and as to feasible method of acting in concert when any nation or group of nations seeks to disturb those fundamental things, can we feel that civilization is at last in a way of justifying its existence and claiming to be finally established.

PRESIDENT WILSON, 1916.

Social and Economic Conditions in Germany on the Eve of the Reformation.

On the eve of the Reformation the condition of Europe, and of Germany in particular, was one of seething discontent and full of bitter class hatreds—the trading companies and the great capitalists against the "guilds," the poorer classes against the wealthier, and the nobles against the towns. This state of things is abundantly reflected in the folk-songs of the period, which best reveal the intimate feelings of the people. For it was an age of song everywhere, and especially in Germany. Nobles and knights, burghers and peasants, *Landsknechts* and Swiss soldiers, priests and clerks, lawyers and merchants all expressed the feeling of their class when they sang; and the folk-songs give us a wonderful picture of the class hatreds which were rending asunder the old conditions of mediæval life, and preparing the way for a new world.

This social ferment was increased by a sudden and mysterious rise in prices, affecting first the articles of foreign produce, to which the wealthier classes had become greatly addicted, and at last the ordinary necessaries of life. The cause, it is now believed, was not the debasing of the coinage, for that affected a narrow circle only; nor was it the importation of precious metals from America, for that came later; it was rather the increased output of the mines in Europe. Whatever the cause, the thing was to contemporaries an irritating mystery, and each class in society was disposed to blame the other for it. We have thus at the beginning of the sixteenth century a restless social condition in Germany, caused in great measure by ecomonic causes which no one understood, but whose results were painfully manifest in the crowds of sturdy beggars who thronged the roads—the refuse of all classes in society, from the broken soldier and the disbanded mercenary soldier to the ruined peasant, the workman out of employment, the begging friar, and the "wandering student." It was into this mass of seething discontent that the spark of religious protest fell—the one thing needed to fire the train and kindle the social conflagration. This was the society to which Luther spoke, and its discontent was the sounding-board which made his words reverberate.

T. M. Lindsay (*History of the Reformation*, vol. i., 1907).

The True Nature of Home.

Now their separate characters are briefly these. The man's power is active, progressive, defensive. He is eminently the doer, the creator, the discoverer, the defender. His intellect is for speculation and invention; his energy for adventure, for war, and for conquest, wherever war is just, wherever conquest necessary. But the woman's power is for rule, not for battle—and her intellect is not for invention or creation, but for sweet ordering, arrangement, and decision. She sees the qualities of things, their claims, and their places. Her great function is Praise: she enters into no contest, but infallibly adjudges the crown of contest. By her office and place, she is protected from all danger and temptation. The man in his rough work in open world, must encounter all peril and trial:—to him, therefore, the failure, the offence, the inevitable error: often he must be wounded, or subdued, often misled, and always hardened. But he guards the woman from all this;

within his house, as ruled by her, unless she herself has sought it, need enter no danger, no temptation, no cause of error or offence. This is the true nature of home—it is the place of Peace; the shelter, not only from all injury, but from all terror, doubt and division. In so far as it is not this, it is not home; so far as the anxieties of the outer life penetrate into it, and the inconsistently-minded, unknown, unloved, or hostile society of the outer world is allowed by either husband or wife to cross the threshold, it ceases to be home; it is then only a part of that outer world which you have roofed over, and lighted fire in. But so far as it is a sacred place, a vestal temple, a temple of the hearth watched over by Household Gods, before whose faces none may come but those whom they can receive with love—so far as it is this, and roof and fire are types only of a nobler shade and light—shade as of the rock in a weary land, and light as of the Pharos in a stormy sea;—so far it vindicates the name, and fulfils the praise, of Home.

And wherever a true wife comes, this home is always round her. The stars only may be over her head; the glow-worm in the night-cold grass may be the only fire at her foot: but home is yet wherever she is; and for a noble woman it stretches far round her, better than ceiled with cedar, or painted with vermilion, shedding its quiet light far, for those who else were homeless.

This, then, I believe to be—will you not admit it to be?—the woman's true place and power. But do you not see that, to fulfil this, she must—as far as one can use such terms of a human creature—be incapable of error? So far as she rules, all must be right, or nothing is. She must be enduringly, incorruptibly good; instinctively, infallibly wise—wise, not for self-development, but for self-renunciation: wise, not that she may set herself above her husband, but that she may never fail from his side: wise, not with the narrowness of insolent and loveless pride, but with the passionate gentleness of an infinitely variable, because infinitely applicable, modesty of service—the true changefulness of woman. (555 words.) RUSKIN (*Sesame and Lilies*).

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